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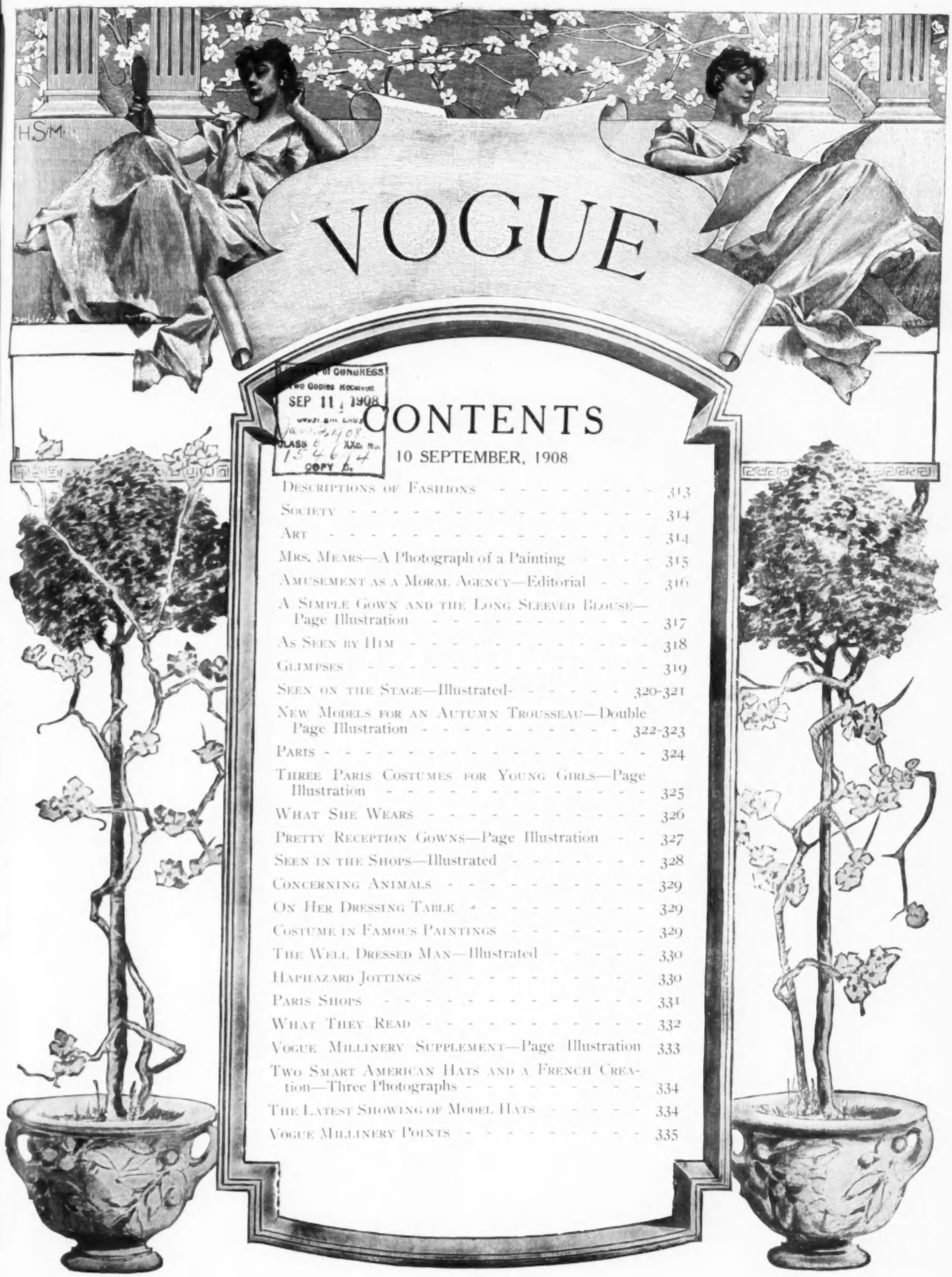

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers. We believe every firm and individual here represented to be thoroughly reliable, and should be obliged for an immediate report of any cause for dissatisfaction.

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DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Gown of steel-blue satin crepe de chine with transparent yoke and sleeves of tucked white tulle. The buttons and buckle are covered with the crepe de chine, the latter wound with fine gold cord. The left side of the skirt is finished with blue silk fringe.

UPPER RIGHT.—Cream-color chiffon cloth blouse trimmed with embroidered bands of cream-colored soutache. The pipings and bows are of lavender satin. The satin-covered buttons are embroidered in heavy cream silk.

MIDDLE RIGHT.—Blouse of tucked tulle and heavily embroidered net trimmed with heavy lace beading. The net on the front of blouse and under the arm is caught over and over to the tulle.

LOWER RIGHT.—White satin crepe de chine blouse trimmed with tucks and having a yoke of ecru lace. Bows and rosettes of white lace. The belt is of the crepe de chine.

MIDDLE PAGE

LEFT FIGURE.—Directoire street suit of taupe cheviot. Grey frogs and braided buttons trim the revers, cuffs, side fronts of the coat, skirt and the vestee. The lower part of the sleeve is slashed open, from out of which falls a deep frill of white dotted net. The skirt has a graduated band of grey cheviot braided in grey. Hat of taupe-colored felt, faced with black satin, and trimmed with a long black and white breast, which is held in place at the front by a gun metal buckle.

SECOND FIGURE.—Afternoon costume of apricot worumbo broadcloth having a chemisette of Irish crochet lace. The shoulders are cut long, so that they cover the tops of the sleeves. The tight sleeves are trimmed on the outer side with a row of buttons of self-tone apricot satin, and are finished by a deep frill of white chiffon. An apricot silk scarf of a deeper tone is drawn over the right shoulder, underneath the right plait at the back and the left plait at the front, and is knotted at the waist line on the left. The ends are finished by two apricot tassels. The hat is of two-tone apricot velvet, and trimmed with a mass of white marabout.

THIRD FIGURE.—Bridal gown of white satin with a chemisette and collar of folded tulle and a front piece of real lace. A band of satin, embroidered in heavy silk roses and seed pearls, outlines the chemisette. The shoulder pieces are formed of four deep folds of the satin, drawn in at the bottom under the lace band. The sleeve is of folded satin with a cuff of real lace and a silk embroidered band. The Directoire skirt has a draped front, trimmed with silk embroidery in rose pattern and seed pearls, and finished by a silk fringe. The long tulle veil is bordered with real lace, and the head dress is of loops of white satin ribbon and orange blossoms.

FOURTH FIGURE.—Directoire coat of chinchilla fur, gathered in at the waist line, on either side, by grey satin ribbon. The collar and cuffs are of ermine, finished with tails. The hat is of grey beaver, with a short turned-up brim of ermine. Three short ostrich plumes of plum color trim at the left side.

FIFTH FIGURE.—Evening gown of white embroidered filet net in Directoire style. The front panel of waist, the skirt border and band inserted in the skirt are of white Chantilly lace. A crushed piece of the net is drawn over the top of the arm in place of a sleeve. The narrow girdle is of white velvet.

SIXTH FIGURE.—Afternoon gown of amethyst blue broadcloth having a Directoire coat effect, trimmed with self-tone velvet buttons. The coat, below the waist line, is fastened to the skirt and reaches to the hem. The yoke is of tucked malinette with a pointed front piece of the broadcloth appliqued in black velvet. The same appliqué is around the armhole and at the wrist band. The girdle of black panne velvet is finished by a choux on the left side and by two long streamers with jabot ends, trimmed with buttons and edged with blue silk balls. The hat is of blue ottoman silk, faced with black velvet and trimmed with sweeping, black ostrich plumes.

SEVENTH FIGURE.—House gown of cream-colored peau de soie, embroidered in self-tone silk, in a chrysanthemum pattern, with full kimona sleeves. The sash of khaki Liberty satin encircles the waist once and is brought down to the knees, where it is knotted and hangs in two pointed ends.

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LEFT FIGURE.—Gown of sea-green crepe de chine, with an Eton jacket effect. The skirt is finely gathered at the waist line in front and tight over the hips with a broad band above the hem of silk embroidery in peacock feather design. The jacket is made of the same embroidery and is edged by a fold of panne velvet, with three folds of the velvet capping the sleeve. The heavy lace is embroidered in green and blue silk dots, and is placed on the hem of the skirt. Strips of the lace are on either side of the skirt, joining over the shoulder. The waist and sleeves are made of finely tucked tulle.

MIDDLE FIGURE.—Afternoon gown of pinkish-grey mousseline de soie with the skirt attached to the waist in gathers. A pale pink filet net band graduated toward the back is inserted in the skirt. Silk ball fringe of a deeper shade of pink borders the band. The round, collarless yoke, long, tight sleeves and high girdle are of the pink filet net and trimmed with ball fringe. The mousseline de soie is arranged in a draped effect about the armholes. The hat is a pale pink beaver, raised in a rever on the left side; a wide grey gauze ribbon surrounds the high crown and forms a crush bow on the left.

RIGHT FIGURE.—Gown of bronze chiffon velvet with a tunic, drawn up on the sides and in the back in a princess effect. The bodice is of cream-colored chiffon, drawn to the left in a surplice style. The deep yoke and the tight sleeves are of the same chiffon, laid in fine folds, and at the top of the sleeve and at the wrist are deep ruffles of the chiffon, edged with lace. Wide bands of satin, covered with cream-colored braid and silk-embroidered marguerites twined with gold thread, form the caps of the sleeves, the shoulder bands and front piece. The velvet tunic is bordered with cream satin and is opened in front to show a pointed girdle of the braiding and embroidery.

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TWO thousand acres of ground near Richmond, Va., have been purchased by a syndicate of wealthy Jews in the United States, headed by Rabbi J. Leonard Levy, of Pittsburgh, Pa., to be developed into a colony for Russian Jew refugees. Part of the ground will be devoted to agriculture, and on the rest manufacturing plants will be established. Options on several additional thousands of acres have been secured, and these will be purchased as soon as needed. This is an admirable move in the direction of relieving cities like New York of a wholly undesired and most undesirable class of settlers. Of all the races that come to this country the Russian Jew is the most greedy, ignorant and ungrateful.

Mrs. ADAIR'S

Ganesh Preparations are Absolutely Pure, Most Hygienic and Beneficial, are recommended by the Medical Profession and used by Royalty all over the World.

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Ganesh Eastern Muscle Developing Oil, $5, $2.50, $1. This Marvelous Oil is Mrs. Adair's original preparation; it removes lines, fills out hollows, obliterates lines on eyelids, making them white and firm.

Ganesh Diable Skin Tonic, $5, $2, 75c is a splendid wash for the eyes, also the face; it closes the pores, strengthens and whitens the skin, good for loose skins; removes puffiness under eyes.

Ganesh Balm Cream, $3, $1.50, 75c., can be used for the most sensitive skin, unequalled as a face cleanser and a skin food.

Anti-Freckle Lotion, $1.25 and Cream, $1.00 to be used alternately for removing freckles and brown spots.

Patent Ganesh Chin Strap is made of specially prepared elastic, the secret of which is known only to Mrs. Adair. It is soft, pliable, and light, holding the face in position during the long hours of sleep, it removes a double chin, restores lost contours, takes away the line from nose to chin, **$5. Double Straps,** to prevent snoring, **$6.50.**

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Fitted with compartments; contains the following six Ganesh Preparations Specially Prepared for home use; also invaluable to the Traveler: Eastern Muscle Oil, Diable Skin Tonic, Lily Sulphur Lotion (removes and prevents sunburn, redness and freckles, whitens the skin, is most cooling, Ganesh Balm Cream, Beauty Sachets (for use instead of soap, prevents oily skin), Bandelettes, remove tired lined appearance of the eyes). Price Complete **$5.00.**

Hygienic Face Massage and Electrical Face Treatments Vibro Treatment included) at Mrs. Adair's Rooms, cost $2.50 (course of 6 Treatments $12). Mrs. Adair's rooms are open the year round. Treatments can be had at all times and at residence, if required. Ladies only are receiv d.

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Next Week !

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SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Bronson.—At Rye, N. Y., Tuesday, 1 Sept., Henry T. Bronson, in the 66th year of his age.

Brooks.—Suddenly, at Newport, R. I., 29 Aug., John Langhorne, son of Reginald and Phyllis Brooks, aged 8 months.

Clous.—At St. Luke's Hospital, New York, Tuesday morning, 1 Sept., Brigadier General John W. Clous, U. S. A., retired, late adjutant general, U. S. Army.

Dale.—At Throgg's Neck, 30 Aug., 1908, Cordelia L. Dale, widow of Charles G. Dale, aged 77 years.

ENGAGED

Willets-Johnson.—Miss Elsie R. Willets, daughter of Mr. W. R. Willets, of Roslyn, L. I., and Mr. John R. Johnson, Jr.

Williams-di Palma.—Miss Agnes Williams, daughter of Mr. and Mrs. Charles M. Williams, of Lowell, Mass., to Mr. Frederico di Palma, of Rome, member of the Italian House of Deputies.

WEDDINGS

Irwin-Martin-Gray.—3 Sept.—Mr. William Mulford Irwin-Martin and Miss Bessie Curtis Gray, daughter of Mr. Joseph H. Gray, of Boston, were married at noon on 3 Sept. in the new Old South Church, Boston. Maid of honor, Miss Catherine Brewster Gray; best man, Mr. Edward Ellsworth Irwin-Martin.

WEDDINGS TO COME

Sands-Howard.—19 Sept.—Miss Mary Emily Sands, daughter of Mr. Benjamin Aymar Sands, and Mr. Hugh Melville Howard, of England, on Saturday, 19 Sept., in St. Andrew's Dune Church, Southampton, L. I.

BAR HARBOR

Kane.—Mr. and Mrs. John I. Kane gave a reception and musicale at their villa on Tuesday, 1 Sept. Among those present were Mrs. Charles B. Wright, Mrs. Robert Endicott, Miss Fenno Cary, Miss Dorothy Watts, Miss Belle Gurnee, Miss Cryden, Dr. and Mrs. Preston Satterwhite, Miss Satterwhite, Miss Ruth Lawrence, Mrs. Davie, Mr. T. M. Rotch, Mr. W. W. Rutherford, Mrs. Henry F. Dimmock, Mrs. William P. Draper, Mr. and Mrs. Linzee, Mr. and Mrs. Weeks, Mr. and Mrs. Butler Duncan, Jr.; Mrs. Platt Hunt, Mr. Johnson, Prince Vincent zu Windisch-Graetz and Baron R. Heymerle, of the Embassy staff; Mrs. Sidney M. Keith, Mrs. Saunders Lewis, Miss Ella Hopkins, Mrs. Platt Hunt, Mrs. Daniel T. Worden, Miss Mellon, Miss Matilda Mellon, Miss Frances Lay, Miss Alexander, Mr. and Mrs. J. L. Ketterlinus, Colonel and Mrs. McCauley, General Parker, Mr. Bachelder, Mr. Gurnee, Mrs. Roche, Mr. and Mrs. Edward McLean, Mr. Thomas Walsh, Mr. and Mrs. John Hone, Mr. and Mrs. Putman, Mr. and Mrs. Keech, Mr. Ingraham, Mr. and Mrs. Gregg, Mr. Coates, Mr. Duncan, Mrs. Madeira, Mrs. Winthrop, Miss Thompson, Judge Rawlston, Dr. De Schwatz, Mr. and Mrs. Brown and Miss Polfroy.

Keech.—A luncheon was given at the Moorings by Mr. and Mrs. Keech on 31 Aug. They had among their guests Baron and Baroness Hengelmüller, Count Török, Baron Heymerle, Mr. and Mrs. Sidney M. Keith, Miss Townsend, Miss Lord, Mrs. Reginald De Koven, Mrs. J. L. Putnam and Messrs. Charles Fry and Dyer Hubbard.

Pendleton.—Mr. and Mrs. Frank K. Pendleton gave a luncheon at Kebo Valley Club on 1 Sept. The guests were Mr. and Mrs. John I. Kane, Mr. and Mrs. Ernesto G. Fabbri, Mrs. Thomas Newbold and Messrs. A. M. Coates, Frank Griswold and Moncure Robinson.

Wright.—Mrs. S. Megargee Wright gave a dinner on Wednesday, 2 Sept., for Mrs. Dundas Lippincott and Mrs. Charles McFee. Her guests were Mr. and Mrs. Sidney M. Keith, Mr. and Mrs. Charles B. Wright, Miss Wright, Miss Conover, Judge Ralston and the Messrs. Lewis A. Biddle, Charles Fry and Frederick May.

LENOX

Berkshire Hunt.—The Berkshire Hunt met on 2 Sept. at Overlee, the villa of Mr. Samuel Frothingham, and rode over a new course about Rattlesnake Mountain toward Interlaken. The kill was at William Pitt Palmer's place in Interlaken. Those riding were Mr. David Turner Dana and Mrs. Dana, Miss Heloise Meyer, Miss Potter, Mr. and Mrs. Newbold Morris, Messrs. Morris, Harold S. Sidway, Charles Astor Bristed and Herbert B. Shaw.

Berkshire Hunt Races.—Messrs. Harry Livingston Lee, of Lenox, and Lawrence Smith, of Smithtown, L. I., are to be the judges for the hunt races at Lee Pleasure Park, 12 Sept. Entries already have been made by Messrs. David T. L. Vonstade, Spencer P. Shotter, C. S. Van Schaick, Herbert B. Shaw, Harold S. Sidway, Samuel Frothingham, Joseph W. Burden, Frederick L. Bull and David Dows, of New York.

Flint.—Mrs. Austin Flint gave a bridge party at the Curtis Hotel last week for Mrs. Robert Varnum. Prizes were won by Mrs. Richard Starr Dana, Mrs. Robert Varnum and Miss Eleanor Stickney. Mmes. John A. Hadden, William Walton Rutherford, Frank K. Sturgis, Charles Astor Bristed, William Postlethwaite, Henry Ives Cobb, Franklin Osgood and Melville D. Post were also among those playing.

Hunt Ball.—The annual ball of the Berkshire Hunt Club will be given in Sedgwick Hall and the Curtis Hotel, on Friday night, 11 Sept. Those receiving will be Mmes. David T. Dana, Charles Astor Bristed, Samuel Frothingham and Giraud Foster, and the decorations will be in the club colors, green and red.

Ludlow.—Mrs. James B. Ludlow gave a luncheon at her villa on 3 Sept. for the Rev. William G. Frost, president of Berea College, Kentucky. Among those who met him were Mrs. Robert Woodworth, of Rome, Italy; Messrs. Grenville L. Winthrop, Francis Bullard and Samuel Russell.

Shaw.—Miss Anna B. Shaw gave a luncheon party at the Homestead on 3 Sept. Her guests included Mmes. Charles Carroll Jackson, William D. Sloane, Francis C. Barlow, Robert Winthrop and Richard C. Dixey, Misses Mary D. Tappan and Irene Bigelow.

Tytus.—Mr. and Mrs. Robb de Peyster Tytus gave the first breakfast for the Berkshire Hunt at Ashintully Farm, in Tyringham, on 5 Sept. Among those present were Mrs. Oscar Iasigi, Mrs. Richard Starr Dana, Mrs. Frank K. Sturgis, Miss Heloise Meyer, Miss Annie King, Mrs. Henry Livingston Lee, Mrs. Robert Varnum, Mrs. Alleyne Haynes, Mrs. Thomas Clarke Shields, Mrs. Charles Astor Bristed, Mrs. David King, Mmes. Daniel Chester French, James B. Ludlow, Daniel P. Griswold, Oscar Iasigi and William Poller, Misses Emily Biddle, Rosalie Goodman and Louise Gilmore, Mrs. Edith Wharton, Mmes. Robert Winthrop, M. Dwight Collier, John Sanford Barnes, Clay Chamberlain, David Turner Dana, Francis C. Barlow, Pierre Jay, S. Parkman Shaw, Misses Adele Kneeland, Rosalie Goodman and Nancy Craig Wharton, Mmes. William Postlethwaite, Frederick R. Sturgis, Harry Livingston Lee, Joseph W. Burden, William W. Rutherford, Miss Gertrude Parsons, Miss Helen Parish, Mr. and Mrs. Frederick S. Delafield, Mr. Walter R. Tuckerman, Mr. Joseph H. Choate, Jr., Mr. Samuel Frothingham, Mr. David T. Dana, Mr. R. Jay Flick, Mr. Robert Sedgwick, Jr., Mr. Marshall R. Kernochan and Mr. T. Suffern Tailer.

NARRAGANSETT

Jackson.—The Misses Jackson gave a bridge party at "Sunny Mead" for Mrs. McCoskry Butt. Tea followed the bridge. Among those present were Mmes. John Duncan Emmet, Charles Hitchcock, Henry de Coppet, John Redmond, Frank W. Moulton, Samuel H. Valentine, Henrietta Porter, William Corcoran Hill, Philip M. Prescott, Arthur Stevenson, Saunders P. Jones, Irving H. Chase, Thomas H. Buckler, Joseph Leidy, John Poor and Olney Arnold.

NEWPORT

The officers of the German cruiser Freya were at home on the cruiser on 2 Sept. Lieutenant Hening received the guests. Among those present were Mrs. Robert Goelet, Commander and Mrs. William F. Fullam, Lieutenant Commander and Mrs. Mark L. Bristol, Lieutenant Commander and Mrs. W. W. Phelps, Miss Merrell, Lieutenant Commander and Mrs. F. L. Sandoz, Lieutenant Commander and Mrs. Thomas J. Senn, Commander and Mrs. Roy C. Smith, Miss Smith, Lieutenant and Mrs. Lyman A. Cotten, Mr. Robert W. Goelet, Mr. and Mrs. Robert J. Collier, Mr. and Mrs. James Laurens Van Alen, Rear Admiral and Mrs. French E. Chadwick, Mrs. Charles L. F. Robinson, Mr. and Mrs. Royal Phelps Carroll, Mr. and Mrs. Philip A. Clarke, Dr. and Mrs. Henry Barton Jacobs, Mrs. James P. Kernochan, Lieutenant Commander and Mrs. E. S. Kellogg, and Lieutenant and Mrs. Austin Kautz.

Vanderbilt.—Mr. Alfred G. Vanderbilt gave a domino dance at Oakland on Saturday, 3 Sept. His guests included Mr. and Mrs. Arthur Iselin, Mr. and Mrs. Austen Gray, Miss Morgan, daughter of Mr. and Mrs. Edwin D. Morgan; the Misses Nana and Ethelinda Morgan, daughters of Mr. and Mrs. W. Rogers Morgan; Dudley Morgan, Mr. and Mrs. C. Chauncey Stillman, Robert W. Goelet, Mr. and Mrs. Robert Goelet, Mr. and Mrs. Robert L. Gerry, Mr. Peter G. Gerry, Miss Edna Barger, Miss Jeanne Wallach, Mr. and Mrs. Charles De Lossey Oelrichs, Mr. Harry Oelrichs, Miss Blanche Oelrichs, Mr. and Mrs. E. V. R. Thayer, Jr.; Miss Jessie Coogan, Mr. Jay Coogan, Mr. and Mrs. Harry Parsons Cross, Miss Mary Pomeroy, Mr. Paul J. Rainey, Miss Roelker, Miss Julia Sands, Mr. and Mrs. Lorillard Spencer, Jr.; the Misses Mildred and Irene Sherman, Mr. Roderick Terry, Jr.; Mr. and Mrs. Eugene Terry, Jr.; Miss S. B. Thayer, Mr. and Mrs. William F. Patten, Mr. and Mrs. A. G. Thacher, Mr. and Mrs. Frederic M. Davies, Miss Ruth Twombly, Miss Charlotte Warren, Mr. George Henry Warren, Jr.; Miss Freda Paine, Mr. M. Orme Wilson, Jr.; Miss Evelyn B. Smith, Miss Laura Swan, Miss Edgar, Mr. Francis French, Mr. Gibson Fahnestock, Miss Josephine S. Pearson, Mr. Richard Gambrill, Mr. L. King, Jr.; Miss Vera Gilbert, Miss Dorothea Kane, Miss Rosa Grosvenor, Miss Una Hutton, Miss Sadie Jones, Mr. and Mrs. Craig Biddle, Mr. H. C. Pell, Jr.; Mr. and Mrs. Sidney Jones Colford, Jr.; Mr. Louis L. Lorillard, Jr.; Miss Beatrice Mills, Mr. and Mrs. Harold Phipps, Mr. and Mrs. Reginald C. Vanderbilt, Mr. and Mrs. Livingston Beeckman, Mr. and Mrs. Philip Lydig, Mr. P. F. Collier, Mr. Dudley G. Gantier and Mr. Franklin Plummer.

ART

EXHIBITIONS NOW ON

New York. Astor Library. Etchings and Lithographs by modern Dutch artists, and plates illustrating shop window decorations.

Lenox Library. Modern line engravings by the Société Francaise de Gravure, and etchings by Joseph Pennell. Colonna Collection of Japanese prints.

Blakeslee's. Early English, Spanish, Italian and Flemish Paintings.

Ehrich's. Early American art.

Gimpel and Wildenstein's. High-class old paintings.

Knoedler's. Summer exhibition of paintings by modern artists.

Macbeth's. Paintings by American artists.

Montross'. Selected paintings by American artists.

Scott & Fowles'. Modern Dutch paintings.

Tooth & Sons'. Selected paintings by Dutch and Barbizon artists.

W. K. O'Brien's. Collection of plans and views of New York City from 1671-1868. During summer.

Brooklyn. Brooklyn Museum. Collection of etchings loaned by Henry T. Quick. During summer.

Buffalo. Albright Art Gallery. Third annual of oil paintings by American artists.

Poland Springs, Me. Maine State Building. Annual exhibition of American paintings and sculpture. Until 1 Oct.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

Worcester. Art Museum. Summer exhibition of paintings. Until 20 Sept.

EXHIBITIONS TO COME

New York. American Fine Arts Society. Nineteenth Annual of the New York Water Color Club. From 31 Oct. to 22 Nov.

Philadelphia. Pennsylvania Academy of the Fine Arts. Seventh Annual of the Pennsylvania Society of Miniature Painters. From 17 Oct. to 9. Nov.

GOSSIP

Among the artists already returned from their summer outings in Europe is Mr. William M. Chase, who will again be an instructor this winter at both the Art Students' League of New York and the Pennsylvania Academy in Philadelphia. While abroad Mr. Chase presented, at the request of the Italian Government, a portrait of himself, painted by himself, to the Uffizi Palace in Florence for its collection of such portraits of famous artists. Mr. Chase is the second American who has been honored by such a request, the first being John S. Sargent.

According to the autumn circular of the National Academy of Design's school, illustration has been entirely dropped from its curriculum, so that the work of the school may be exclusively devoted to "the higher forms of art." This decision is causing a good deal of comment, for classes in illustration, with practical instruction as to reproduction, etc., are features of nearly all the large art schools throughout the country, and American illustrators have gained world wide appreciation. Pen and ink drawing will still be taught, as well as drawing, painting, sculpture, composition, perspective, anatomy and history of painting. The instructors for the coming year will be Messrs. Emil Carlsen, George W. Maynard, Francis C. Jones, Edgar M. Ward, Charles L. Hinton, H. A. MacNeil, Charles F. W. Mielatz, Frederick Dielman, J. S. Hartley and A. T. Van Laer.

Mr. Edward W. Deming, who is well known for his paintings of Indian subjects, having visited and painted at least twenty different tribes, has just started on another interesting expedition to the home of the Ojibways in northern Canada, which is fully 250 miles beyond any railroad. The trip must be made in canoes with Indian guides, and as the the Ojibways still practice the primeval Indian customs, Mr. Deming expects to bring back many interesting sketches.

The statue of former President Benjamin Harrison, by Charles Henry Niehaus, is now completed and on its way to Indianapolis, where it will be unveiled in University Square, probably early in November.

On 12 September a tablet to commemorate the services to this country by Count de Rochambeau, the commander of the French allies during the revolutionary war, will be unveiled at Newport, Rhode Island. It is the work of Pierre Feitu, and will be placed on the house which was Rochambeau's headquarters while in Newport. The money for the project was raised by the joint efforts of the Sons of the Revolution, Society of the Cincinnati, the Alliance Francaise and members of the Newport Reading Room.

DODGING A PROGRAMME

Being a monarch apparently has its drawbacks, for here is a story about poor King Alfonso of Spain being cabled around the world, which states that his recent arrival in London was marked by his "usual erratic behavior." As an erratic person, in the popular mind, is a lunatic pure and simple, it can easily be inferred how the poor King was misrepresented. All that the formality-ridden man did was to fail to arrive according to programme—doubtless to the inconvenience of the Spanish ambassador and other members of the Embassy, but one can appreciate that the boredom of living up to programmes must at times become irksome, even to a man accustomed from birth to having his life ordered by rules and regulations. A special train brought the King into London at 11 P. M., instead of at the set time of 5 or 7 P. M. It is conceivable that King Alfonso enjoyed this ride more than he does his more ordered journeyings, and it is quite likely that he joked about giving the programme the slip, to Queen Victoria when he joined her at the Isle of Wight.

MRS. MEARS

(From a painting by Gainsborough in the collection of Alfred de Rothschild.)

See Text, Costume in Famous Paintings, Page 329

AMUSEMENT AS A MORAL AGENCY

IT is a far cry from the Puritan ban of merrymaking as an unworthy occupation for beings with immortal souls to the latter day view, held by a small group of progressive people, that amusement is an important help in uplifting the race to a higher ethical plane. Nevertheless the more modern view is scientifically sound. Usually it does not need much argument to convince even the thoughtless and the ignorant that the present day movement toward park playgrounds and recreation centres for children is making for the moral, as well as the physical and mental improvement of the young, but it will be an entirely new idea to most persons, and one difficult at first blush to accept, that furnishing opportunities for legitimate amusement for the adult population is one method of soul saving.

It is the experience of observing men, whose interests carry them among all classes in all parts of this country, that in large cities like New York, where much low-priced entertainment and recreation are placed within easy reach of the population, the percentage of drunkenness in public has decreased in the last decade fully forty per cent., but such is the fact, and it is not hard to account for it. If there is no entertainment for the evenings and holidays placed within the means—price and accessibility—of the great mass of city inhabitants, the men will inevitably gravitate to the saloon, which, as the late Bishop Potter very truly stated, has become a recreation and a social centre for the poor man. And once in the saloon it is inevitable that more or less heavy drinking will follow. On the other hand, offer to these saloon frequenters the moving picture show, a baseball game, Dreamland, Luna Park, or the attractions of other democratic seaside and city entertainments in which New York is so prolific, and a large proportion of them, as has been proved by investigation, will forsake the saloon. No class appreciates the killing rivalry of cheap amusement enterprises better than the brewers, the volume of whose business is now seriously interfered with, although not designedly, by amusement purveyors. Physicians long ago admonished housewives that bad cooking greatly increased the ranks of saloon frequenters, and now enlightened social workers are proving that lack of entertainment for leisure hours is a prolific cause of over-indulgence in stimulants. The more intelligent managers of resorts, where large parties go for annual celebrations of one kind and another are also beginning to realize how potent a force for preventing inebriety and disorder is the introduction of forms of entertainment suited to the tastes of their patrons, and some have by this expedient transformed occasions that in former years were scenes of great turbulence, often requiring the intervention of the police, into quiet and enjoyable gatherings, with little demand upon the bar. On the contrary evidences of the demoralizing effects of a lack of amusement are observable in the villages, towns and smaller cities throughout the country.

All are agreed that it is wholly undesirable for forty per cent. of the population of any country to live in cities, as is the case with us, and the pressing questions are how to persuade congested city populations to distribute themselves, and how to induce the rural and small city dweller to keep out of the big cities? The Charity Organization Society, which has investigated the subject, points out to those enthusiasts who think that telephones and other such modern conveniences will keep the farmer's son and daughter at home and reconcile the city dweller to going back to nature, that what the great mass of human beings crave and will have, if at all possible, are fellowship and fun, so that in any successful effort to stem the tide toward city settlement, these needs must be taken into account and provided for. In short, schemes having for their object a scientific distribution of population must include provision for miniature Coney Islands, Atlantic City boardwalks, and other forms of gathering for purposes of social diversion. The gospel of fun and fellowship is a novel one, but none the less does it set forth what is fundamentally necessary for the well being of the race.

A SIMPLE GOWN AND THE LONG SLEEVED BLOUSE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 313

MRS. CLARENCE MACKAY

A NOTABLE NEW YORK HOSTESS, A CLEVER AUTHOR, AND AN INDEFATIGABLE WORKER IN MANY CHARITABLE AND REFORM MOVEMENTS

AS SEEN BY HIM

THE OUT OF TOWN COUSIN SEASON IN NEW YORK—NEWPORT WEDDINGS—SEVENTY-TWO NEWPORT VILLAS TO LET AND MORE THAN A HUNDRED CLOSED THIS SEASON — EXCLUSIVENESS NOW BASKS ON ESTATES—SMOKING BY WOMEN

THE insistent chorus of the katydids has been heard in the land; the fields are abloom with golden rod. In the woods, the trees are turning to russet and crimson, and on the pergola which leads from my pavilion to the dairy, the grapes are purple. A haze has settled over the river, and there is a smell, fragrant yet musty, as if of burning leaves, and in the mornings there is a bite in the air. It is early autumn, and September ushers in the most delightful season of the American year. From friends in Europe I have letters describing country house parties and shooting and tramps in the heather and soggy weather and rain in Scotland. A letter from Carlsbad tells me it is delightful there, and that there are many Americans at the hotels as well as European notabilities, while not far away, His Majesty, Edward, has been taking the cure at Marienbad. The theatres are opening in Paris, and at present only a few stragglers are to be found in London.

The Country Cousin Comes to Town

Although the court end of New York still presents the dreary spectacle of closed houses, there is a whirr of motors on the Avenue and a clatter of hansom cabs. The Park, from a picturesque standpoint, looks ragged and somewhat "moth eaten," the trees and shrubs having suffered during the long, dry summer. New York, notwithstanding crusades, is noisier than ever, and the roar of the town has become an infernal din, getting more and more crescendo each day. The shops are making a brave showing for the early birds, and these are chiefly our country and out of town cousins who are crowding the hotels and restaurants, and pouring dollars into the coffers of the theatres. The playhouses are in full blast, and there is a glare of electric light in the neighborhood of Broadway which at least is cheering.

Newport's Weddings

Unlike Paris and London, we have no little season. Until after the election we shall live in the country. Many of the autumn weddings are to take place out of town. Even Newport will have two in early October, both, however, very quiet affairs. One of these will be that of John Dufais, one of the most popular of New York clubmen, and Mrs. Charles Acton Ives, of Newport. Mrs. Ives was Miss Bessie Hunt, and John Dufais is a bachelor who has been best man and usher at many weddings. He is the architect of the Union Club. Owing to the recent deaths of his mother and sister, the ceremony will not be followed by a reception. The wedding will be very quiet, and it will take place at Newport in early October. Afterwards Mr. and Mrs. Dufais will live on Washington Square North.

In October will also take place at Newport the wedding of Mrs. Howard Walter and Major McComb, of Washington. Newport had one wedding in late August, and it was the only event of the kind taking place there this summer. It was

that of Miss Alice Grosvenor and Dudley Davis, and among the bridesmaids was Miss Laura Swan, the daughter of Mrs. Elisha Dyer.

Absentee Owners of Newport Property

We are told that until after election everything will be dull, but I find that except as a topic of conversation the present national campaign is not creating much excitement. It is the duty of men to vote, even if for some the process be a bore, and when the fateful day in November arrives, we shall all turn in our ballots early—those who have their legal residence in town—and pass the rest of the day in the country. But in society the majority will have domicile in the districts in which are their country estates, and not a few will go to Newport to swell the returns from Rhode Island. At least they should have the privilege of voting there, when the taxes have become almost prohibitive, and people find that it is cheaper to keep their villas closed during the summer, as they cannot afford these assessments of city and state, and at the same time keep up an adequate establishment. Seventy-two villas were to let this season, and over one hundred were closed, including nearly all the great houses. I perhaps have harped too much on Newport, but then it is the centre of fashionable life in this country, and it is the only representative watering place of New York society. But its fate seems sealed. We want something new. There is no longer any occasion for "exclusive"—what a common word!—villa colonies. If we want to be to ourselves, with our own little set, we draw the curtains of restriction around our own neighborhood and are lords of the manor on our estates. A Newport could never have existed in England; and it is impossible on the continent. We travel so much now, that we have taken to ourselves the foreign mode of living; all other is provincial. This month alone there are two long articles on Newport, each in a well known magazine, each from a different point of view, and each as misleading. Eliot Gregory some years ago wrote the only true account of the transformation of Newport from a delightful aristocratic summer colony to a great show place, and in it he prophesied the future. We are tired of our toy. The new millionaires who came and built hideous "white elephants," as Henry James calls them —you can build a white elephant, although the metaphor seems absurd—have reaped their harvest. One well known matron who gave a commission to a celebrated architect for an enormous house, sat down on its doorsteps and lifted up her voice and wept when she saw the monstrosity which was to be her home. It was like a public institution.

Perhaps all these barracks will be put to military and naval uses one of these days. But the hydrangeas are glorious in the Italian gardens, and the old town remains and the cliff walk and the ocean drive, so that Newport cannot otherwise but flourish, but let us hope under new conditions. But enough of a theme which is "shop worn."

Autumn Plans

For the next six weeks we shall be slowly making plans for the winter. I have nothing in view except the hunt and house parties. In October—or is it at the close of this month?—we shall go to the motor speed trials on Long Island, and there will be the pony races and other amusements of that kind to last well into the winter.

Life Less Complex

In Europe St. Partridge succeeds St. Grouse, and it will be well into November before all the stragglers are home. And life now has become much less complex. We are enjoying quietly what we have, and it is only the social climber and the struggler outside the gates who try to live amid surroundings which are not in keeping with their position. If you want to find the shoddy, the vulgar straining after effect, you must go to Broadway and not to Fifth Avenue. More and more are the most sensible people falling in line, and esteeming that true distinction lies in having things done properly and consistently. Those who live in a flat or a small country house only make themselves absurd by aping the customs of a Fifth Avenue mansion. True simplicity has a good ring to it, and is valued more than flimsy pretence. One by one the old traditions and legends are becoming discredited. Even a restaurateur returning from Europe the other day, announced that he had discovered that only Americans wore dinner jackets to the play and in public in the evening at the large restaurants in London, during the season. The dinner jacket to the man is what the tea gown is to the woman. There is a certain note of negligee, a certain idea of undress or home relaxation in these garments. They are both mufti—if one may use the term for a woman as well as a man.

Public Smoking by Women

In this country we allow a certain license in the off season, and at the watering places. Again this same person has found out that but few women if any smoke in public in Paris—and even at such absurd places as Maxim's—patronized almost entirely by Americans. And here let me add a word about "Le Rat Mort." I have not been at that place since my salad days, and I would not go there now under any consideration. It was some years ago a very stuffy and second class table d'hote in the Montmartre district. I cannot imagine it to be anything else now. I am not partial to slumming, and cannot see what can be the attractions of the place. Naturally in the Viennese cafes and concert gardens women were seen smoking. In London also at several of the hotels English women indulge. It is all a matter of taste. I do not see anything immoral in it, nor is there anything strictly unfeminine. It is only a question of manners and of custom. It is rather new for London, but you must remember that only within the last ten years have English women dined in public in restaurants, or have they had their clubs. Ten years, did I say? Well, perhaps fifteen at most. In other days our meals at the best London hotels were served in our private dining rooms, and no one thought of going to the ordinary, except, perhaps, the transients. And again, hotels were not frequented at home by English women.

In New York, the smoking in public by women has not proved popular. It is too conspicuous. Gradually women will appear in evening gowns when they dine at restaurants, English fashion. Many do now, but others prefer the continental mode of hats with decolletage. And there is little more to add except that I fear poor Fred Martin's efforts to amuse society last winter have been taken too seriously. Society does not need to be reformed. We have no Louis XIV parties, although I am sure they would be most picturesque. Provincial clergymen who take these texts for their sermons invite the suspicion that they are seeking a little cheap advertising. Martin is an interesting fellow, in as much as he did make a success last winter in trying to gather together discordant elements, and to give us a novelty in the revival of the old salon. But I doubt whether it will last. We shall forget all about it this year.

Mrs. Mackay and Her Activities

Mrs. Clarence Mackay has been so much interested in the cause of education and various local reforms that she has not had time to leave the vicinity of New York for any long period this summer, but has been at her beautiful home, Harbour Hill, on Long Island, during a greater part of July and August. Recently Mrs. Mackay was re-elected a director on the school board at Roslyn. There have been rumors that Mrs. Mackay is also at work upon a new book. There are few women as versatile and as practical as this charming young matron. The only daughter of Mr. and Mrs. William E. Duer and the granddaughter of the celebrated wit, William R. Travers, and a descendant of families which have given to this country notable educators, statesmen and diplomatists, Mrs. Mackay comes rightly by inheritance into her many talents and accomplishments. There is hardly a movement of reform, municipal or educational, in which she does not take the liveliest interest, and she is at the head of a number of worthy charities. She is possessed of unusual executive ability, and her conduct of affairs is energetic and original. At the same time she is one of the most notable hostesses in New York society, and was last winter one of the most important factors in the introduction of the French school of operatic music to America. She is the mother of three children, two daughters and a son, and their education is a matter of her personal care. In winter Mr. and Mrs. Clarence Mackay live in the Havemeyer mansion at Madison Avenue and Thirty-eighth Street, and in summer they are at their country home, Harbour Hill, near Roslyn, L. I., one of the most extensive country estates near New York. Mrs. Mackay is the author of several books, one of which, a novel, "The Stone of Destiny," had a considerable vogue, and the other, a drama in verse, has had the distinction of being copied in several languages, and has enjoyed much popularity in Germany as well as in this country. It was partially through the liberality of Mrs. Mackay that the returned victors in the recent athletic contest at Shepherd's Bush, London, had such a royal welcome in New York in the latter part of August.

GLIMPSES

IT—

Is gratifying to learn from foreign sources that our women of wealth, during their summer's stays in Europe, are not spending their large incomes on fal-lals and frippery alone, as many suppose. Mrs. Huntington, of New York, for example is making large purchases in old Vienna porcelains and miniatures, and has also secured ten fine Morland prints, two old French prints, and is hesitating over some rare Chinese and Japanese treasures offered to her, and which were brought from the far Orient by a German minister. Mrs. Huntington is also negotiating for fine specimens of Dutch art. Mrs. Vanderbilt has carried off some rare examples of Chinese art, and other treasures no doubt will be secured.

AN—

American sportsman, the inventor of a so-called "gliding boat" (a hydroplane, in fact), believes that large ocean steamers will in the future be built on this principle, though the travel will not in that case be entirely on the surface of the water, as in his present craft. The result, he claims, would be that, with a given horse-power, a much greater speed than anything at present known would be possible. When are we to reach our speed limit?

THE CALL OF THE NORTH

PLays, having their chief interest in the country beyond the Canadian border, seem to be growing in popularity, for another was launched here when Mr. Robert Edeson produced The Call of the North, dramatized from Stewart Edward White's novel, Conjuror's House, by George Broadhurst. Mr. Edeson does not deserve any special credit for having given us a play of unusual merit, but he is entitled to liberal and unrestrained praise for having brought into public notice a young actress in the person of Miss Beatrice Prentice, who fairly carried off the histrionic honors of the performance, and whose interpretation of Julie Bagneau, a little trading-post French girl, will do much for the success of the play.

Miss Prentice caused quite a commotion on the opening and on other nights when she finished her big scene near the close of the second act. As Julie she is waiting, waiting for the return of her father from the woods. Everyone else there, save Virginia Albret, daughter of the unprincipled head of the trading company at whose station the first two acts are shown, knows that Bagneau has gone on The Long Traverse. The Long Traverse is the journey to death upon which trappers are sent who are caught by the trading company plying their trade upon the land which they unjustly claim as their preserves. The offender, whom the company dares not openly kill for fear of trouble with the authorities, is given a day's provisions, and without a rifle is sent out to find his way over 600 miles of forest to civilization. An Indian, Me-En-Gan, follows, and, where no one can see or hear, ends all with a shot.

Julie expects to learn news of her father from Virginia, who has promised to try to find out where he is. She comes out from her house just after a brutal hireling of her father's has told the poor French girl that her father has been sent on The Long Traverse. Julie snatches a knife from the scabbard of Achille Picard, whom she has promised to marry, and endeavors to kill Virginia. Galen Albret, who has come upon the scene, is too quick for the infuriated girl, and baffled, Julie breaks out into a passionate outburst, and pours forth the tale of The Long Traverse. Virginia listens, and learns in horror, for the first time, the lengths to which men go. Julie finishes, and leaning on Picard walks sobbingly away, murmuring plaintively, "Why couldn't they have told me? I waited and waited for him so long."

Last spring I wrote in these columns of naturalism in acting, devoting some space to a subject which will bear further consideration, at which time emphasis was placed upon the ability of the player to project across the footlights that which carried the semblance of being free from affectation. As was said at that time, such an effect can be produced either through absolute naturalism or an art which gains the same effect. One is as effective as the other, inasmuch as it is the result which is aimed for, and the means does not figure particularly as long as the effect is obtained. Miss Prentice may employ art, or she may simply follow nature's dictation in what she does; but the fact remains that she strikes, with positive certainty, the responsive chord in every person who sees and hears her performance of the simple, uneducated little French girl who is grief stricken. If it were the action of a single incident which caused recognition of this young player's powers it might be different, but every time she appears Miss Prentice does the same thing to her audience—she makes all of them feel and most of them weep. What she will do in another role remains to be seen. Sometimes players do not repeat when the part and the situation differ. However, here is an emotional talent which seems to be precious, and which deserves every possible nurturing and development. If this seventeen-year-old girl, who has never been heard from before, does mature to the extent which seems possible, then we shall have a player of emotional roles who may lay claim to the adjective "great."

BEATRICE PRENTICE

Miss Prentice is a very young actress who has made a most favorable impression in the role of the little French-Canadian girl, in The Call of the North at the Hudson Theatre

Mr. Edeson, as usual, played with manliness, and his associates were capable, the most noteworthy being Miss Marjorie Wood as Virginia; Miss Olive Oliver as Mrs. Brocton the widow, who played hob with the two Scotchmen, Sandy McTavish and John MacDougal; Robert Peyton Carter as Sandy; David Torrence as MacDougal; Lawrence Ellinger as Dr. Cockburn; and Burke Clark as Me-En-Gan. The Call of the North is a call to Graham Stewart, whose father has been driven from the big trading company to his death through the lies of a rival and the evil actions of the head of the company, who was in love with the woman the elder Stewart married. The son takes the name of Ned Trent, and searches for evidence which will enable him to avenge his parent. Caught for the third time setting his traps on the land claimed by the company, he is brought into the trading station, where his freedom is offered as a return for his having saved the lives of two of the company's men, if he will promise to leave the country. Trent refuses, and knowing he will be sent on The Long Traverse, tries to get possession of a rifle. In Virginia he sees his opportunity, but

he struggles with his manhood, which rebels at making false love to a girl even for the sake of life. Everything works out to a fitting conclusion, and Trent forsakes his desire for revenge for the sake of Virginia, whom he finds he really loves. The play moved somewhat heavy at first, but it doubtless will be quickened into action and trimmed down.

LOVE WATCHES

DAme Fortune marked Miss Billie Burke for her own at the Lyceum Theatre when she made her debut as a star in Love Watches, a comedy adapted from the French by Gladys Unger, which is bound to take a first place in the public's affections. Those who saw this charming comedienne last season, when she played in My Wife as Mr. John Drew's leading woman, will not be surprised at her triumph—for such it was. They will merely nod affirmatively with an "I told you so" expression of the eyes, and advise friends to journey to the Lyceum for three hours of enjoyment of a clean, bright, genuinely wholesome comedy, played by a competent company, headed by a little woman who is destined to achieve things in the field in which she is now employed.

Miss Burke, aside from her beauty and personal charm, has that spontaneity and freshness of manner which delights in these days of scarcity of true comediennes. Further, she plays with an utter freedom from affectation and staginess which enables her to portray her character with a naturalness which is refreshing. If she will persist in this direction there is small doubt as to her future position among leading players. Sharing the honors with Miss Burke was Mr. Ernest Lawford, who played Ernest Augarde, a bookish man of childlike mind and manner, who never does the right thing when he should, and, picked upon by every relative, bows meekly to the inevitable. Mr. Lawford played with artistic surety, and touched his audience deeply in the pathetic scene with Jacqueline (Miss Burke) in his rooms when he learns that she has left her husband to come to him out of revenge, and not because she finds that she is in love with him.

Jacqueline—pretty, petted, and somewhat spoiled—has secretly loved Count Andre De Juvigny for some time, and in a moment of girlish impetuosity tells him. Andre is surprised, but after a quick searching of his heart finds that he, too, has a love which he can return, and a very few minutes suffice to bind their engagement. Andre is young, and one of his affairs has been with Lucie De Morfontaine, a cousin recently widowed, whose chief object in life appears to be to keep alive former flames and to rekindle new ones. She appears just as Jacqueline and Ernest have pledged their love and are discussing the time of the wedding. Ernest wants several weeks to make what he terms the necessary calls upon a certain lady, and Lucie is appealed to by Jacqueline to decide the question. It is an amusing scene with Ernest much confused, and Lucie surprised at her cousin, who has kissed her only a few moments before, and upon whom she has relied for future tete-a-tetes.

Returning from their honeymoon, Jacqueline learns of the former entanglement of her husband with Lucie, and that she has called him by the pet name of Snoodles. She is outraged and indignant, and demands to know

(Continued on page 331.)

MARJORIE WOOD

Miss Wood plays the leading feminine role with Robert Edeson in The Call of the North at the Hudson Theatre

FRANK M'INTYRE AND ARTHUR SHAW

In the jolly comedy, The Traveling Salesman, at the Gaiety Theatre

NEW MODELS FOR AN AU

FOR DESCRIPTIONS OF FASHI

AN AUTUMN TROUSSEAU

OF FASHIONS SEE PAGE 313

(From Our Own Correspondent.)

AUTUMN MODELS IMMEDIATELY WORN—PRETTY FUR SCARF—DIRECTOIRE TENDENCY MARKED—RICH EMBROIDERIES AND SOUTACHE TO BE EXTENSIVELY WORN—WRAPPING THE FIGURE IN FABRICS—CUNNINGLY DRAPED EFFECTS—NEW FUR COATS AND STOLES, SCANT AND STRAIGHT—VERY HEAVY PIPINGS AND EMBROIDERY

There is to be found in the middle of August in Paris a peculiar quiet and tranquility that real Parisiennes love, though they experience it but seldom. All the favorite haunts by day time seem emptied of inhabitants and tourists and foreigners alike, and yet as dusk comes on motor cars suddenly appear like fireflies, and the favorite tea rooms and restaurants in the Bois are prettily garlanded with smart women. Some have come up for clothes, and amusing it is to see how early autumn fashions are immediately worn. One charming woman in a white tulle dress weighted with a deep band of white cachemire covered with white silk embroidery, and carrying a long burnous in the same cachemire, profusely tasselled and lined with khaki colored Liberty silk, wore a large flat sailor hat made of white caracule lined with flesh colored ottoman silk. It was trimmed with a paste buckle and a single long clipped white ostrich feather quill. Black caracule sailor hats lined with white moire silk are trimmed with a jet buckle and a long spidery curling black quill for winter wear.

FUR SCARF

The summer has been so cool on the French and Belgian coasts and in Paris that furs have been carried all the time for evening use. For the throat there was such a pretty little scarf worn with a lingerie frock and prune colored silk Directoire coat. It was tied tightly in a broad band about the throat, holding high the white tulle ruche, its fur ends knotted under the chin in a small bow with short points. Below this the tulle jabot ruffled into a waistcoat of real Persian cachemire in old blue is carried in folds across the bust and fastened with cachemire buttons.

DIRECTOIRE TENDENCIES

The Directoire tendencies are most marked on all autumn gowns, street skirts flat and narrow and short, but oddly trimmed with diagonal arrangements of the goods, buttons and soutache ornaments at unexpected places near the hem. It is a very clever suggestion taken from the high waisted, tight fitting and richly embroidered cachemire trousers worn by Napoleon's generals—these high waisted, close fitting Directoire skirts which are loaded with embroidery or soutaching all about the waist and hips, but plain below, the accompanying coat sloping away from the front to show the beautiful work. The sash wound at the top of this has one long end at the side, and the folded waistcoat and bulging jabot or stock of satin or supple fur gives still further the effect of the period. Rich dull gold bullion embroidery over the top of a white cloth skirt, and more on the shoulders and sleeves and tail ends of a coat of khaki-colored ottoman silk is one of the handsomest afternoon reception gowns possible.

The use of broad stripes is occasionally seen, but in most novel arrangements, as on this little Directoire dress illustrated in grey and blue silk and satin stripes. The stuff is folded diagonally about the figure so that on the front breadth it gives an oblique hemline that reveals a front underbreadth having vertical stripes. The upper part is fastened over with an ornament near the knee, another to match it fastening the bodice on the bust.

DRAPING THE FIGURE IN FAVOR

There is a great desire on the part of the designers to wrap fabrics about the figure, stretching them here, draping them there, tying them boldly in knots in places, weighting the ends with ornaments. This fashion calls for an underdress which forms petticoat, sleeves, and sometimes part of the bodice, with a guimpe of tulle, and the excessively chic thing is to use two decided colors for over draperies and under-robe, prunes and greens, browns and reddish plum, grey and amethyst, khaki and rose, peacock colors, or Egyptian blues and mummy browns. The contrast is always in tone and never sharp.

AFTERNOON GOWNS

Throughout the winter voiles and silk cachemire and Liberty fabrics and other supple thin stuffs will be worn for afternoon, to allow of these draped effects, the front of a gown being sometimes draped in flat horizontal folds from knees to bust, others only about the knees and ankles, others still in long lines from shoulder to knee and down one side of the back from the high belt. Very cleverly are these done, so that the line of the figure is not concealed, but rather intensified, and always the hip and under arm line is scrupulously preserved. With semi-transparent fabrics, such as voiles, even when of wool, silver or gold gauze bands are laid inside hems, as well as under the laces of the corsage, while the heaviest kind of raised bullion flowers embroidered on bullion tissues, and sometimes studded with cabochon gems, will be used for tiny waistcoats, for bands inside the open corsage either under or over the tulle guimpe, and above all as a part of rich fur garments.

NEW FUR MODELS

The effect of long stoles and coats of fur is scant, straight, square like the Byzantine stole, and Byzantine indeed are the rich embroideries and gold and silver lace combined with them. A stole in sable that is most beautiful hangs down the back to the knees straight and square, and just the width of the shoulders, narrowing below somewhat, and bordered with a band of sable in which the stripes run in lozenges in a beautiful mosaic of darks and lights. In front the stole opens down the middle, and the sides and back are fastened loosely together in two places by means of dull gold cords and tassels. This fur is lined with a thin Japanese silk of blue brocade on a gold bullion ground.

PICTURESQUE PRINCESS GOWN

Very Byzantine, also, is a tight fitting princesse bodice, long and tight of sleeve, plain of shoulder, slightly rounded at the neck below a tiny guimpe of tulle, this bodice made of rich brocade overlaid with gold or silk embroidery. About the bust there is a broad straight belt of bullion embroidery buckled with a flat large embroidered ornament like a Gothic rosace. Below this belt, and sometimes dropping away from it to show the brocaded bodice below the bust, there is a skirt of crepe de chine or silk cachemire, folded about like a shawl, fringed down the cascaded side at the front below the rosace, and trailing limply, not a bit of ornamentation save the fringe trimming the skirt. The shoes are of the same brocade as the bodice or of solid raised gold bullion flowers with kid heels the color of the skirt, amethyst or prune or dull brownish rose being favorite colors.

STRIKING CLOTH COSTUME

A stunning walking gown of old blue cloth soutached in black and gold all over its almost knee long waistcoat, and on the tails and cuffs of its Directoire coat, has a broad black surah sash wound across the middle of the waistcoat below the bust, fastening with no apparent ends. There is a thick jabot of tulle and a tulle ruche pushed up about the ears by a stock of black surah wound about the throat, this too tucking in with no apparent knotting. The accompanying hat is a big flat one in old blue ottoman silk trimmed with a broad scarf of sealskin tied in a square bow in front, one end of seal brown silk ribbon hanging down from the back, and looping loosely across the shoulder. Odd too for a hat for morning wear is a khaki colored caracule fur lined with pale rose ottoman silk. About the top there is wound a thick loose scarf of rose colored chiffon tying with a group of pink silk crochetted tassels. Another odd fur is a stole very long and narrow at the back from shoulders to knees, hanging in front in two narrow stoles. It is bound about the figure under the arms by a broad belt buckled with leather in front, and on the shoulders it broadens into a sort of epaulette effect. This stole is made in caracule, with border and belt of black soutache embroidery on a band of dull gold bullion, the black almost entirely covering the gold, and a piping of black velvet edging it on both sides, dull prune and gold bullion brocade lining the garment.

THE FÊTE—

of Saint Marie, which falls on the 15th of August, is prettily celebrated in Paris. The flower markets are thronged, and the profusion of blossoms is a lovely sight. It is customary to send bouquets of flowers to friends whose name corresponds to that of the Saint.

THREE PARIS COSTUMES FOR YOUNG GIRLS

Bottle green cheviot trimmed with soutache buttons and loops—triple revers of satin the same shade, and inside collar of velvet.

Directoire costume. Grey and blue striped silk, with revers, deep belt and buttons of blue silk, sash of black Liberty.

Blue serge frock trimmed with black braided buttons and loops in military effect.

WHAT SHE WEARS

FASHION GLIMPSES AT NEWPORT HORSE SHOW—TAILOR MADES MOSTLY WORN AT TENNIS MEETS—SOUTACHE ATTRACTIVELY DISPLAYED ON BLACK NET GOWN—WHITE SILK BRAID IN ROWS TRIMS PONGEE COSTUME—SPECIAL COSTUMES FOR DIFFERENT SPORTS ABANDONED IN FAVOR OF ALL ROUND UTILITY THREE PIECE COSTUMES—WILL THE AMERICAN WOMAN DON THE HOODED HEADDRESS?

NEwport's short season has but one more social event after the close of the tennis tournament, now nearing its finish, and that is the Horse Show early in September. After that, trunks are to be packed, after which many of the smart world will motor to Lenox, others to Tuxedo and Virginia's Hot Springs, going by rail or motor as their fancy leads. A new hat is about the only addition required by custom for this autumn hegira. Those who do not care to run into town after the August season has come to a close, wear their summer hats at the Horse Show. There are always a few of the latest French hats to be seen, however, worn by late arrivals among the colony. Enterprising milliners, recently arrived, frequently also furnish their patrons with choicest selections from Reboux, Virot and other famed houses. One is able by this means to obtain hints of the shape, color and style that are to prevail in the best fashion quarters for the winter; but only hints—note that well—as the real winter fashions are held over until the Parisiennes, who lead in dress matters, have returned home.

Costume of dark blue chiffon broadcloth in an Empire style, braided in black silk soutache. The revers are of black satin, and the crushed girdle is a black surah silk scarf. The chemisette is of tucked malinette with a jabot of the same edged with lace.

DRESS AT TENNIS MEETS

Tennis crowds have such a strong contingent of women wearing big hats that when the crowd is photographed the pictures are far from flattering, whereas in reality most of the women look extremely well. Unlike Gainsboroughs and Reynolds hats, the present large-crowned affairs squarely set well down upon the head, and do not therefore lend themselves becomingly in a picturesque way. White costumes, the greater number short-skirted linens, piqués, and soft linen crashes, give to the ensemble a less dressy appearance, though full day dress has been visible here and there on the grand stand among the matrons. Tailor-mades represent more faithfully the attitude of sporting interest, so generally cultivated by the young contingent, and it must be confessed they show consistency in their preference, as well as good taste. Whatever the severity of a costume may be—and the smartest are rigidly so—it is feminized by the yards of white or pale tinted chiffon veiling covering hats, faces, and necks, together with long white gloves and gay parasols, which soften the lines to a charm and invest the scene with color.

BLACK NET WITH SOUTACHE OVER WHITE SILK

Among the long-skirted gowns worn was a charming costume of black net over a white silk slip, in princesse form. A broad eighteen-inch band of fine soutache handwork, in a mixture of Greek and Arabic motifs, formed the effective design. Very high did the net corsage drapery rise to meet a deep white net guimpe fitted with a high stock, also soutaché, but with a finer white silk braid, while the long white net sleeves were laid in transparent folds, and well graded from shoulder to wrist, then ending quite over the back of the hand. Two long sashes of black Liberty satin ended in long tassels at both ends and formed a most graceful, hight-improving trimming, as each one was spread out over the shoulders like a scarf and then brought to a waist fastening by a few plaits, held down at the top of the princess corselet by handsome jet buttons, both in front and at the back. The two ends that fell in front were of unequal length, the one on the left being quite long, its tassel almost touching the high braided bottom skirt trimming, while the one on the right fell only half-way. Both sash ends in the back were finished by tassels also, but fell quite to the deep handwork wrought upon the skirt. Had it not been for the rose-pink chiffon lining to the black crin hat, the crown of which was covered and hightened by a quantity of white aigrettes, the costume would have appeared a very light mourning one, after the French fashion.

WHITE SILK BRAID ON PONGEE COSTUME

A very cool looking pongee costume, so pale as to be just off white, had an untrimmed skirt and a long coat in redingote style. The open fronts as well as all round the bottom of the coat had for trimming a band fully five inches wide, consisting of heavy white silk braid run on in even rows spaced apart. The same finish, but a still wider band in width, trimmed the cuffs of the sleeves. A distinct effect of more than usual lingerie accessories gave a particular distinction to this costume, as much of the deep chemisette and its collar and jabot were exposed to view. A half-vest of exceedingly fine needlework together with fine lingerie ruffles, which not only edged the bottom of the threequarter sleeves, but were carried up to nothing at all on the underseam that had been opened for that purpose. A reddish brown straw hat, its brim dipped to eyebrow lines and trimmed with one of those wide white quills spotted over in the same garnet shade, proved most effective.

Directoire gown of dull yellow broadcloth. The skirt is bordered with three rows of bronze colored velvet. The coat has lapels and cuffs on the outer part of the sleeve of the cloth, striped with pieces of bronze velvet. The jabot and sleeve frills are of cream colored net.

ALL-AROUND UTILITY COSTUMES POPULAR

While there are fabrics to choose from for every sporting purpose—for yachting, ooat sailing, swimming and land sports of different sorts—there is no indication that special costumes for these occasions are to be revived further than certain necessities require. Short-skirted costumes seem to answer woman's sporting purpose so well that the old fanciful cut, or trimming, has gone out of use, in its one-time theatric effect, as women have become seriously interested, more expert, more at their ease, clad in shirt-waist and short skirt. Short coats or jackets are taking the place of waists, when found to be more fit, as, for instance, when in the saddle. By the way, small check suitings are the riding order of skirt and coat, the rider wearing a broad brim sailor well down on her head. This is the smart costume for country use, changing, of course, from cloth to heavy drill or duck whenever weather makes the demand.

THE HOODED HEAD-DRESS

We are once more led to consider seriously a very beguiling, tentative fashion, nothing less than wearing with our evening cloaks a hooded or capuchin head-dress going to and returning from opera, theatres, balls and dinners. This creation has been put before us temptingly several times, its marvellous beautifying qualities not only extolled but illustrated. French women have a natural leaning towards this creation of lace, tulle and flowers, therefore require no coaxing to adopt the fashion when presented. It must also be added that some innate coquetry of temperament enables them to gain great success in the wearing of such delightful head-dresses, for they are in truth all that in beauty. Our women, on the contrary, always have fought shy of any head covering, once their heads were dressed for an evening function, but have yielded surprisingly to the wearing of lace scarfs for a few winters past. They still remain faithful to this coiffure both in winter and summer. As it is the first step which counts, who shall say that these enchanting gauze hoods will not overturn the scarf's popularity and become the rage this winter? Imagine how enticing one of rose-pink Liberty gauze with flounces of lace falling over the hair and a wreath of pink Henly roses would be, seen on the head of a beautiful woman, during the long carriage wait at the opera next winter!

Newport, August, 1908. D.

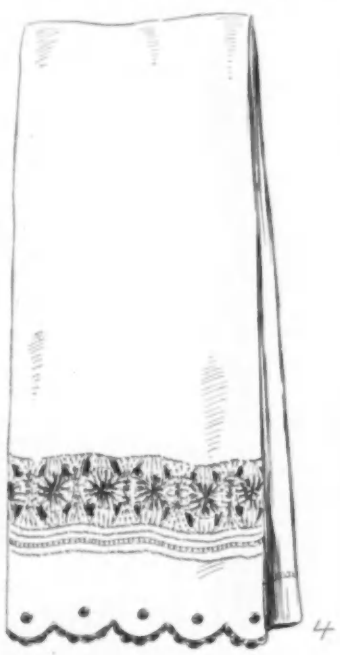
PRETTY RECEPTION GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 313

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

Every good housekeeper replenishes her stock of linen yearly, and by this method there is never any time when a new piece has to be bought in a hurry to grace some special occasion, but instead she is ever ready for guests that come to stay or for a large function. The designs in table linen are very elaborate, and the tendency is towards the reproduction or imitation of the charming French patterns of the periods in which the different Louis reigned. In Sketch 1, a Louis XVI design is shown, and in a 2½x2-yard size or in 2¼x2¼ the price is the same, $11.50. Napkins to match are from $11 to $22.50 per dozen, the sizes running from ⅝x⅝ to ⅞x⅞. The tablecloths run from the size mentioned to a banquet size of 2½x5, for which $30 is the price. In Sketch 2, a scalloped edge tray cloth of fine linen with Madeira hand embroidery is illustrated, and they may be had in 6x12 size for 75 cents each, one 18x27 costs $3, and round doyleys to match, 4 inches in diameter, are $3 per dozen, other sizes coming up to 24 inches in diameter, for which $3 each is the price. Sketch 3 is of a scalloped edged and hemstitched linen pillow case, done by hand; the price $3 the pair in a 22½x36-inch size, other sizes coming at a slight advance in price; and Sketch 4 shows a handsome towel with elaborate drawn work in lace effect above the hand embroidered and scalloped border. These cost $30 the dozen, and at $12.50 each, others can be had with medallions of old Venetian lace inset. Another lovely towel has Italian macramé fringe at ends,



very elaborately and artistically knotted, the towels coming in a large size and of fine huckaback; the prices for these range from $3 to $150 the dozen; those at the last named price are works of art.

CELLULAR ASBESTOS TABLE PROTECTORS

are indispensable when fine grained, highly polished tables are used, and afford absolute protection from heat or moisture. They come in sizes to fit the various standard table tops and fold up into a small compass when not in use. Round asbestos covers of this kind 48 inches in diameter are $4.50 each; 72 inches in diameter they cost $9 each. In square sizes the prices are the same; and besides these extra sections corresponding to the different sizes of table leaves can be bought from $1.50 up to $2.50 in price. Five sizes come in each style.

ASBESTOS MATS

with removable linen covers that can be chosen with either a machine or a hand-embroidered scalloped edge, are very useful indeed, they being necessary beneath a hot plate when the bare table is used. In a 6-inch diameter the machine-embroidered cover, with mat, costs 25 cents; hand-embroidered the price is 50 cents. In other sizes the price for hand-embroidered covers is a little more than double that asked for the machine-made articles.

PARADISE SHOWER AIGRETTES

for the evening coiffure are very lovely, and have poised at base a dainty butterfly of jet or silver pailletted gauze, the feathers to be had in any color; price $6.75.

A LARGE POINSETTIA

is another beautiful ornament for the hair in combination with a good sized black Paradise sweep; the poinsettia having rows of pin-sized brilliants at petal ends to further enhance the exquisite effectiveness; price $8.75.

A LACE YOKE NIGHT-GOWN

is particularly attractive, as below the Valenciennes medallions and insertions that form the elaborate and Frenchified yoke the fullness at front is in short tucks; at back it is placed in gathers. Short flared sleeves finish with a border of medallions and insertings that duplicates the yoke design. The sheer material of which the gown is made is very fine and soft; price $6.95.

ITALIAN SILK VESTS

hand-embroidered in self-tone at front and trimmed with lace and ribbon-run beading are $5 each.

HANDKERCHIEF LINEN

blouses, hand made and beautifully embroidered in two shades of either coral, blue, green, lavender or cardinal at $20 each are original in effect as well as extremely smart and pretty. At the same shop are some other charming hand-made and embroidered blouses of colored handkerchief linen, the embroidery in white, and below the yoke are hand-run groups of tucks. Cluny insertions embellish the yoke, and the long sleeves finish with a new model cuff embroidered at hems. Price $20 each.

A MESSALINE EMPIRE NEGLIGÉE

with a sleeveless lace over-coat in half length can be ordered for $45; the deep flounces that fall over the sleeves are trimmed with satin ribbon roses, and a lace jabot caught with roses is at corsage.

A MEDICINE CASE

of pierced silver with four glass vials with silver-mounted corks is $16.

JAM POTS

of cut rock crystal with a silver cover and a jam spoon that fits in a cut in the cover side, are $3.25 and upwards.

LEATHER POCKET CASES

fitted with mirror, comb and nail file are 30 cents.

A WOODEN BOWL

of English shaving soap, with a handle to manage it by, is 75 cents.

HORN-HANDLED BEER OPENERS

of nickel and silver cost 75 cents.

WAISTCOAT TAPESTRY

brocaded and embroidered in quaint little dull red roses on an ecru ground, the leaf sprigs in green with just a touch of black, is selling at $10 the yard in a 27-inch width.

CUT JET DROP EAR-RINGS

come in several shapes; those with a tiny brilliant link between the disc and the drop are $7; the same style in mourning, or dull jet, costs $6. With a fresh-water pearl between the two parts $12 is the price, and for the top disc that is by the ear, set around with small imitation pearls, $10 is asked.

JET BUTTERFLIES

for the hair, mounted on pins, are $5 each.

SILVER GILT FILIGREE NECKLACES

of quaintest Indian designs, the work most delicately wrought by skilled Orientals, are $24 each. Filigree balls on a chain, that rival the Chinese work in silver gilt, form other necklaces that are from $30 to $35.

BLACK WALRUS SUIT CASES

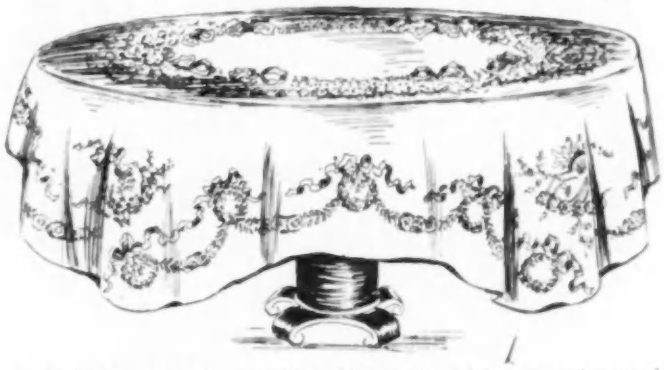
with dull nickel mountings are new and durable and come lined with leather at $32.

SILVER-PLATED SANDWICH DISHES

with pierced borders, the edge either rococo or thread are $4 each; with the rim slightly turned down, showing a pierced design and a thread edge, they cost $3.90.

OPEN SEWING BASKETS,

square in shape and covered with cretonne, the edges bound with satin ribbon and the



lining of silesia to match the prevailing color, cost 95 cents.

LEATHER MAIL POUCHES

are a necessity in the country house, and of the orthodox style, made of sole leather, are $4.25, the initials marked without extra charge.

A FILET LACE

dressing-table set of handkerchief case, glove case, and a heart-shaped pincushion are $1, $1.35 and $1.85, respectively. They are lined with either pink or blue silk and are edged with torchon lace.

A TID-BIT STAND

is a new fancy, and is on the order of a heavy silver wire rack, holding three plates; price $12.

NEWEST SILKS FOR DIRECTOIRE GOWNS

These trailing costumes of exquisite lines and distinguished effectiveness call for materials that are clinging, pliable and rich in texture, and at the same time of a weight that will not float out of the folds into balloon-like proportions with every motion, as too lightly woven a fabric is wont to do. The new textiles from which the most elaborate of daytime and evening toilettes alike are to be made are for the most part of a satin weave and lustre, the silken threads sometimes strengthened by an invisible wool back, as in the case of satin cachemire crepe, which has the appearance

of a heavy quality of liberty satin with crepe finish, exquisitely lustrous, and falling into graceful folds with every pose of the wearer. This material is 48 inches wide and costs $5 the yard.

Cotelé is the name of another new silk and wool material which comes in a very fine poplin weave, "pin weave" so called, and has the surface appearance only of silk, the lustre soft and of an order termed "elegant" in bygone days; the width is 43 inches, and the price $3. This comes in all the colors of the year, the various tones of serpent greens, and a new shade of blue tinged with green, called "mal de mer," and the very popular old-rose colorings and shades of Aubergine. Satin armure at $3 a yard, 43 inches wide, shows the well-known armure weave veiled by the rich satin surface, electric blue, ivory, black canard (duck blue), terra cotta, taupe and aubergine are among the shades. Satin elyssée is still another debutante in the world of beautiful silk fabrics, and comes in thirty of the newest colorings, embracing "mal de mer," vieux rose, vieux vert, blue morte and many pastel tones, besides electric and sapphire blues. The width is 35 inches, and the price $2.50. Satin cachemire cloth is an all-silk fabric in a cloth weave with a satin surface, and is in the very advantageous width of 43 inches; the price $4.50 per yard. Sarcella is a new color in which it is very beautiful; taupe, marmot, aubergine and the other new hues are among the many choice colorings. Satin rayure is a new striped satin on the effect of a Liberty satin in pin stripes of a color with white or black in a limited number of combinations. Canard and white, navy and white and black and white, with black, brown, navy and taupe, are the shades shown. The width is 35 inches, and the price $3.

[Note.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this department has been committed.]

AN EXPERIENCED ORGANIZER

Colonel Wagstaff, president of the A. S. P. C. A., is made the subject of an extended and appreciative biographical notice in the Evening Post, in which he is again presented as taking an uncompromising stand against the promiscuous slaughter of dogs, undertaken by the Board of Health. Colonel Wagstaff's greatest title to distinction rests upon his organizing ability, which was displayed when, at the early age of nineteen years, he collected a military regiment (National Guard) and served as its colonel. Later, he joined a regular regiment and rose until he attained the rank of major. He was present at Appomattox, leaving a record of fine achievement behind him. Resuming his studies, Colonel Wagstaff later entered a law firm as partner, besides going into State politics, and it was while at Albany that he first became interested in anti-cruelty to animals. After filling various important positions, Colonel Wagstaff became clerk of the Appellate Division of the Supreme Court, a position he holds to-day. He is one of the vice-presidents of the Audubon Society, president of the New York Association for the Protection of Game, trustee of the Samaritan Home for the Aged and director of two traction concerns. The Colonel was chosen acting president of the A. S. P. C. A. in April, 1906, to take the place of Mr. Haines, and was elected permanent president in October following. Many reforms have been introduced by him since taking the office, the chief of which was the practical dismissal of Superintendent Hankinson, and the efficiency of the organization has greatly increased in the last few months. Among economies introduced have been the suppression of the badly edited monthly magazine, which cost the Society, it is said, $10,000 annually, and the renting of floors in the Society's headquarters. As the Health Department has thrown down the gauntlet of defiance to the Society, it is expected that, when the Legislature meets, Colonel Wagstaff will defend the interests of his clients—the helpless stray dogs and cats of Greater New York.

ANOTHER ANTI-RABIES SCARE PHYSICIAN

Dr. William O. Stillman, president of the American Humane Association, has been moved by the conduct of the Health Department to add his testimony to that of the distinguished physicians who have already attempted to allay the panic in regard to rabies. As an active practising physician for more than thirty years, familiar with the hospitals in this country and at times with many in Europe, Dr. Stillman has never seen a case of even alleged hydrophobia, nor as a Humane Society officer for nearly twenty years, having the supervision of thousands upon thousands of dogs and cats in the various cities within the jurisdiction of his Society, has he ever seen a case of the disease. At least two million dogs in recent years, largely the floating riff-raff of the streets, which have been most exposed to infection from hydrophobia, have been handled, according to Dr. Stillman, by the local S. P. C. A.'s throughout this country, and yet the officers of most of them have gone on record as never having diagnosed a case of rabies under their care, while not one of them has reported the existence of a case of it. Moreover, the national mortality tables, previous to the recent hydrophobia scare, have recorded, among the million deaths of human beings, only about two cases of rabies. The action of the Health Department is denounced as a wanton, bloody and unjustifiable act, and it is suggested that its motive is simply part of a plan to take the revenue of the dog license away from the A. S. P. C. A. These are very strong statements, coming as they do from the head of the anti-cruelty movement in this country, and Dr. Stillman adds that he sincerely hopes a Canine Defense League will be organized in New York City and that those citizens who, in spite of the official and commercial hysteria which has prompted this movement, have been able to retain their senses, will face the matter resolutely, form an organization and settle the affair on its merits.

NO VIVISECTION THERE

Someone with a turn for seeking out causes for disease has been pointing out what a disease-breeding agency the Chicago river was in the days prior to 1900, when Chicagoans used to hold their noses when crossing it, so befouled was it by the city's sewerage. In 1891 Chicago had the highest death rates from typhoid fever of any civilized city in the world, and yet the local health authorities did not, after the manner of those in other parts of the country, demand that a large number of animals should be cruelly vivisected in order to discover the cause of the typhoid plague, but on the contrary adopted the common-sense as well as humane method of reversing the flow of the Chicago river, by opening a drainage canal, and not only did this change remove a plague from the city, but it has taken the drainage of Chicago away from Lake Michigan, which supplies the city's drinking water. The instance is given as showing what intelligent investigation outside of experimental laboratories has accomplished, and how useless for purposes of disease discovery are all the brutal cuttings inflicted upon animals.

ADVANTAGES OF LICENSING CATS

It is encouraging to note that influential journals in the west are agitating to obtain licenses for cats like those for dogs. The suggestion meets with opposition mostly from cat owners, although the proposed tax is only $1, and the effect of its being imposed would be to save many thousands of stray and ill-treated tenement cats from starvation. The western journals contend that the outlaw cat is better off dead than alive, and its appearance certainly bears pathetic testimony to the fact that it leads a miserable existence. A license law for cats would save annually the lives of thousands of useful insect-eating birds; it would stop many a nerve and ear-racking midnight discord, and it would put an end to much cat misery.

BLINDERS LARGELY UNNECESSARY

That large numbers of the men and boys who harness horses neither know nor care anything about the proper adjustment of blinders is a fact sadly in evidence wherever horses are to be seen. Either the blinder is pressed so close to the eye that it has the effect of a poultice in nearly closing the lid, or it is left so very loose that with every motion it flaps back and forth against the horse's face. The American S. P. C. A. has been asked to begin a special campaign in regard to blinders, and it is possible that it may be made the subject of a special leaflet. Undoubtedly horse owners in great numbers in this country will some day follow the example of the Londoners, some 30,000 of whom do not use blinders on their horses at all. It is said that the animals work and feed better without them, and that not one case of shying or of any other inconvenience has been heard of which can be traced to their disuse.

A TRIED AND TRUE ANIMAL LOVER

Ella Wheeler Wilcox has two interesting contributions in the Cat Journal for August, one giving an account of her own cat pets, and the other portraying in feeling verse the fates of the pedigree cat and the tramp cat. Mrs. Wilcox's sturdy attack on vivisection in the American recently has created a great sensation, from the fact that the editor of that periodical is a pronounced pro-vivisectionist. Few persons have done as much for the cause of animals by pen and by example as this talented woman.

CATS AND PLAGUE PREVENTION

Dr. A. Buchanan, an English physician in India, after a careful study of conditions, formally gives it as his opinion that the best preventive for the plague is the ordinary domestic cat. Districts in India which have a large number of cats, although in the line of infection, are free from the plague, while nearby places have thousands of cases. Dr. Buchanan studied the conditions throughout the district of Amraoti and found that 145 villages, having fifty or more than fifty cats to every one hundred houses, were free of the plague, because in these places the rats, which are the carriers of the plague, were not found. If the cat can be depended upon to keep out the dread bubonic plague, it will be a more successful conserver of human life than those physicians who have cruelly and unsuccessfully vivisected thousands of animals to find a plague cure.

COSTUME IN FAMOUS PAINTINGS

The portrait of Mrs. Mears by Gainsborough, reproduced on page 315 in this issue of Vogue, shows the lady in court dress of blue, trimmed with pearls; the foot peeping out from beneath the long skirt is shod in white satin, and the hair is dressed rather simply for the fashion of the period. Gainsborough lived between the years 1727 and 1788. This portrait was exhibited at the Royal Academy in 1878, and again at the Grosvenor Gallery, when a loan collection of more than two hundred paintings by Gainsborough was shown in 1885. The original now belongs to the Rothschild collection.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped envelope for reply, and state page and date.

I Have warmly advocated exquisite care of the hands many times, yet cannot recall having even once added a sometimes necessary caution against excessive zeal in manicuring the nails. No sign is more indicative of true refinement than the avoidance of all extremes, whether it be of dress, arrangement of the hair or polish of the nails, and the glitteringly brilliant finish, excessively pointed form and deep pink tone sometimes given by ill-advised operators display bad taste, to say the very least. All violent methods should be avoided, and in view of the importance of starting on right lines in attempting personal care of the nails, a few words of direction seem well timed. A number of exceedingly fine and satisfactory preparations are put up by a house whose interest is centered in manicuring accessories; these cover every possible contingency and are so reliable in every way that they may well be accepted as the standard of excellence. The nail enamel in cake form gives a brilliant polish without the aid of any paste or buffer, the palm of the hand being sufficient for the short but brisk rub which speedily brings out all the inherent beauty of the nail. It comes in the most convenient form possible, and is in appearance similar to a miniature block of magnesia. Price 25 cents.

A salve enamel is also put up for those who wish to obtain an exceptionally rapid and high polish, and this preparation is especially adapted for finger nails inclined to brittleness or corrugation. The price is 25 cents a jar. A cuticle softener put up in powdered form is to be sprinkled with warm water. The fingers are soaked in the latter before treating, in order to remove stains and prepare the cuticle for treatment.

This is considered preferable to soap for the purpose and costs 35 cents a box. If the cuticle should be lacerated or prone to develop hang-nails, a delightfully soothing and healing cream should be used before retiring. The latter is especially adapted for the cure of dry or rough conditions of cuticle such as arise from biting the nails, or bad manicuring in cutting the cuticle instead of pushing it back and trimming lightly. Price 25 cents a jar.

Home manicuring should proceed as follows. Gather together the various necessary articles, partially fill a bowl with warm water and shake into this enough of the cuticle softener to color the liquid a bright red. Spread a towel over the lap, place the fingers in the solution and allow them to remain for at least five minutes. After this, dry the hands thoroughly, push the cuticle back with the blunt end of an orange-wood stick, and sparingly trim the latter should it be unreasonably long or have collected hang-nails. Cutting should be avoided as much as possible, and will soon become unnecessary if the cuticle be pushed back with the towel each time the hands are washed. The nails are then to be filed into shape and finished with an emery board to avoid any possible roughness. Clean the nails with an orange-wood stick, and then polish with a buffer or the palm of the hand as preferred. The enamel in cake form will be found highly satisfactory for this, and those who prefer an even more brilliant finish may use the salve singly or in conjunction. After this, wash the hands, dry them carefully and go over with an orange-wood stick to make perfection doubly sure. Then brighten the polish with the palm of the hand as a final touch, and lo! an exquisite bit of enameling crowns each finger!

A new dry rouge is one of the most perfect in tint that can be found, with none of the bluish hue seen in so many preparations of like nature. When properly applied it gives a perfectly natural effect, and is not injurious to the most delicate skin. This rouge comes in dainty Limoges pots, decorated with pink roses, tied with ribbons and finished on either side with a graceful handle. The contents are well worth housing in such a pretty receptacle, and the price, complete, is $1.

ANSWERS TO CORRESPONDENTS

FEES

Any reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

The WELL DRESSED MAN

AUTUMN SACK SUITS—FASHION IN FABRICS AND CUTS

When one looks back over a dozen years one realizes readily enough that there have been a considerable number of more or less wide variations in the styles of men's dress—periods when such and such a material or such and such a cut have been in special vogue—but it is rare that there is decided change from one season to another, and certainly anyone who expects it this autumn will be disappointed. Compared to the fashions of three years ago, the smart sack suit models show a decreased length that in some cases is quite apparent, yet from the time of the greatest extreme in this respect the shortening process has been so gradual that one notices it but little, and it has to-day not reached anything like the extreme in the other direction that was in such fashion just after our war with Spain. It is extremes that mark epochs in dress, and as a general fashion it seems quite probable that we shall again have the very short one; but the general fashions, by which are meant those of the trade at large, and the exclusive seldom agree, so that long before the short jacket gets to be widely popular again the best tailors will undoubtedly have discounted it, and the smart models will be of medium length. This is the almost invariable rule, and, while perhaps the turning point has not yet been reached, I should not even now advise a length less than thirty-one inches for the man of average hight, or say five feet nine.

SUIT MATERIALS

In a previous article it was stated that the striped cloths which have been so broadly in vogue during the past year or two would in all probability not be the exclusively smart thing this autumn and winter, and the late importations bear out the prediction to an even greater extent than was expected. This does not mean, of course, that stripes will not be very generally used or in any way bad style, for if a material is intrinsically pretty its exact pattern really matters very little, but merely that their decided popularity has had the usual effect of making them common. Nor does it apply so much to the shadow stripes, in which the stripe, of from one-eighth of an inch to nearly half an inch, is

COLLAR WITH SMALL ROUND-POINTED WINGS

an effect of weave only, for there are many cloths of this kind, in browns and grays, and while not by any means distinctly new, on the other hand they have not had the run of the contrasting stripe patterns, and have therefore remained more distinctive. Plain fabrics in dark, rich shades of green and brown and all-over mixtures are among the newest things, and one sees a large variety in regular and "gun club" checks, in shepherd's plaids and in more or less noticeable over-plaids—the latter, more especially, a repetition of the general fashion before the popularity of the stripe patterns. Unfinished worsted is the variety of cloth most used this season, as indeed it has been for several years past, while cheviots, which are not so soft and nappy, are less in vogue, and tweeds and the heavier homespuns are limited almost entirely to suits for distinct outing wear.

SACK COAT

CUT OF SACK COATS

As above intimated, the sack coats of this autumn are from thirty-one to thirty-two inches in length for the man of five feet nine, and they should vary, of course, as the hight is greater or less, or as individual build demands. The form-fitting back in anything approaching the extreme is a thing to be avoided as being a style restricted almost entirely to the cheaper trade—the "ready-to-wear" suits and inexpensive custom-made clothes—and the tendency is to make the shoulders narrower and the sleeves decidedly full from the shoulder seams to elbows. Creases in the side seams are also to be avoided as not a smart fashion of this year, and indeed creases anywhere except in front of sleeves and in trousers are lacking in many of the exclusive models, even lapels being made to turn back in soft rolls instead of being pressed flat. The exact shape of lapels is, however, not a matter of exact fashion, for while a trifle shorter, as a general rule, because of the lesser length of the coats, one sees the wide and the narrower cuts; the deep and short open notch, and the sharp and rounded points. Perhaps those of the model illustrated are a bit longer than is advisable for so short a coat, but are shown especially with the idea of giving an example of a rather peculiar cut of collar—the points above the notch almost rectangular, so that the edges and seams are for a short distance parallel—and not especially as a style to be recommended. As a matter of fact there are so many little variations in the details of the designs turned out by the good tailors that it would be quite misleading to say that one precise thing is more exclusively smart than another. And this applies not only to lapels, but to cut of front, buttons, sleeve finish and vents. The straight front with slightly rounded corners is far better than that cut sharply away or with angular corners; the three-button coat is more in vogue than the four; turned-back cuffs, like creased seams, are no longer a smart finish for sack coats—indeed they were never to be strongly advised—all the best tailors put an outside breast pocket, but no visible "change" pocket on their models, and as a general thing vents or fancy seams are not used. But further than this the matter of cut and finish is one of personal ideas, not of fashion.

In waistcoats of the same materials as the suits there is no change whatever, and the cut of trousers does not vary in the least from that of several years past, the threatened narrowing having entirely failed to come into vogue.

In view of what is stated above, the drawings give a moderately good idea of the general fashion in the cut and finish of this season's coats, while the collar illustration, on the other hand, shows an extremely small, round-pointed wing shape that cannot in any way be called a style generally in vogue.

How.

BACK VIEW OF SACK COAT

HAPHAZARD JOTTINGS

DECREASED IMMIGRATION

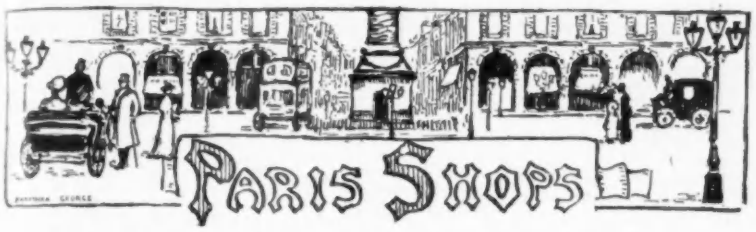
Those who are alarmed and discouraged over the polluting of our national life by the influx of the spawn of Austria-Hungary, Russia and Italy should be gratified at the report of the Bureau of Immigration and Naturalization for July, 1908, which shows that the total immigration for that month is 27,570, against 97,132 in 1907—a decrease of 70 per cent. What is especially gratifying is that the greatest decrease is shown in the Russians, the figures being 6,198, compared with 23,971 in 1907, a decrease of 74 per cent. Immigration from all countries for the six months ended 31 July last, aggregated 193,006, against 786,667 for the same period in 1907. The total immigration from Russia for the same period was 32,284, compared with 144,431 in 1907, a decrease of 78 per cent. Since the least desirable of all undesirable immigrants are those from Russia, this is an encouraging statement. As the reform party in Turkey is well disposed toward the Zionist scheme of having Palestine settled by Jews, it is to be hoped that this friendly attitude will give an impetus to the colonizing element in the Zionist movement, and that the Jew, dissatisfied with his Russian environment, will be steered Palestine-ward, instead of to this country, to the relief of our jails, our law courts and our charitable institutions, and to the great joy of taxpayers, poor and rich, who have at present to carry the financial load resulting from the dirt, ignorance, poverty and viciousness of the Russian immigrant.

The greatest promise of relief for this country from this Russian Jew immigration comes from the voluntary migration into Siberia. More than 500,000 Russians in the first seven months of 1908 have gone to that province for purposes of settling there. This is a movement that all the nations of the world should encourage, for it is only just that Russia should take care of her ignorant hordes.

FINE WORK OF WOMEN IN ORGANIZATION

Many very interesting reports of excellent work in different fields were presented at the recent biennial of the General Federation of Women's Clubs, one delegate reporting the planting of 6,500 trees in the past year, through the influence of the clubwomen of Connecticut. In North Carolina the clubwomen are trying to secure a law for a State Library Commission to introduce traveling libraries and to supervise public libraries. From Maine came the good word that 5,000 club members had succeeded in getting the Maine colleges to issue degrees to women this year for the first time. The 15,000 club members in Pennsylvania specialized on sanitation and improvement in the public health. In Ohio the members had caused the appointment of eight factory inspectors. The women of Arkansas, as one of their noteworthy achievements, reported the acquisition of the old State House which was built under the direction of a cousin of George Washington and this they propose to use as a museum and headquarters.

Vogue is $4.00 a year by subscription, which includes nine special 25c. numbers. 11 East 24th Street, New York.



[Note.—Readers of Vogue inquiring for names and addresses of the shops in Paris where articles are purchasable should include a five-cent stamp for foreign postage and addressed envelope for reply, and state page and date. Those desiring to make purchases in Paris of articles mentioned below, or other articles, are referred to Vogue's purchasing representative, Mr. Wm. F. Homan, 7 Rue Saulnier, who will be glad, free of charge, to give all possible advice and assistance.]

IN a tiny shop under the arcades of an historical street are to be found for thirty-five and forty francs lovely sea bags, the leather marked in a basket design, attractively new in form and finish, and beautifully mounted in silver gilt. This design was shown me in morocco also, and both were in all the modish colors. One of green seal, very flat, in a lovely new square shape, with washed gold mountings, was thirty-eight francs. A morocco "bavolet" in lovely colors was twenty-five francs.

For the evening were velvet bags covered with gold netting and embroidery, with little loops for fringe; the embroidery was in designs copied from ancient brocades. These were forty-five francs. "Marie Antoinette" bags of soft antelope leather lined with pretty silks, the bags gathered on heavy silk cords, were thirty francs. Of extreme elegance were bags of point Irlande with gold looped fringe, marvellously embroidered in a rococo design with silver threads and pale colored stones, the design raised high in large flowers. The same design was shown in a golden bronze. The price was one hundred francs.

For a man's pocket were nice flat green or brown seal pocket books, and letter cases, for twenty-five francs. And there were all sorts of little leather things, such as hanging watch cases, and tiny flat things for wax matches; comb cases, and other useful things, beginning at three francs fifty. It is a fascinating little corner, and all the amiable man and woman in attendance showed me were astonishingly less in price than the same things were marked on the Boulevards.

In the exhibition room of a woman's club I saw fascinating painted scarfs, yellow or pink flowers on a groundwork of white or black mousseline de soie. They are delectable, and only thirty francs. There are painted fans for fifteen francs and fascinating parasols of white silk, painted with pink roses and green leaves, with handles of white wood, for thirty francs. Another woman worker, who exhibits there, shows quite a new art. Flowers, leaves, birds and trees are photographed and faintly colored. They are shadowy things, lovely, interesting, for they are quite unlike anything of the sort I have ever seen. Candle shades are marked four to six francs. Cushion covers, gray shades on a paler gray ground, adorable! are thirty francs. Work, or wrist bags are quaintly embroidered on tussors of the natural shades, or on dull green, with flowers and leaves in ribbon and silk embroidery, attractive in their air of antiqueness. These are twenty francs.

When foreigners come to Paris it is not an easy matter to find a good masseuse; one wholly trustworthy. I have long meant to write of one I know, a pupil of Professor Ninikander, the famous Swedish masseur who has helped preserve so wonderfully the youthful appearance of the English Queen Alexandra. As all the world knows, she is well nigh a marvel, so well nourished are all the contours of her face, neck and arms at an age when most women give up the battle with incroaching wrinkles. This masseuse declares it is simply a question of exercising ageing muscles, supplying the pores with the right sort of food, or stimulating them to secrete naturally the grease that nourishes them.

Poor results of massage have led many women to give it up, feeling that the beautifying is only temporary, and that the after effects are worse than nothing. This reasoning is confounding gymnastic massage with what this woman calls vivifying washes. Sarah Bernhardt is a public example also of an old age entirely lacking in scrawny lines, hard edges, dragging folds of flesh, and the spidery crowsfeet that come from lack of intelligent care. Even at close range Bernhardt is a marvel of soft, firm flesh; she retains it by a daily complete massage of her entire body. This Swedish masseuse, who lives in Paris, massages the facial muscles, inside and out, each day for a month at ten francs a seance. After the course is finished she gives full instructions, so that the patient can go on by herself devoting only a few minutes every morning to the exercises that will keep the flesh in the condition she leaves it in. Not only does she affirm the possibility of restoring the firmness and smoothness of a skin already wrinkled and fallen, but she advises women to prevent the ravages of time, temper, and the more or less enervating and nerve-racking town life, by learning the necessary prevention. With the skin once beautified, the muscles hardened and healthy, their permanence remains in the patient's hands.

This masseuse treats the body for nervous troubles also, and she has cured many cases of chronic dyspepsia. M. A. F.

SEEN ON THE STAGE

(Continued from page 321.)

all about the affair. In very clever dialogue she drags what she seeks to know from Andre, and in conclusion tells him that if he ever is untrue to her she will seek revenge by the same course. Incidentally Andre promises never to speak to Lucie again. But Lucie calls at the home of the young couple just as Jacqueline has left to dine with her aunt, the Marquise De Juvigny, and Andre is compelled, in order to avoid a scene, to take her home. Jacqueline learns of it, and writing notes to her husband, uncle and aunt, she goes to Ernest Augarde, who has loved her faithfully and silently always.

The appearance of M. Carteret, Jacqueline's uncle, and Marquise De Juvigny, at Ernest's rooms provides abundant material for an amusing situation, which is changed to the pathetic when they leave—after being assured that the young wife is not there—and Ernest becomes conscious that he is being made use of solely in a spirit of revenge. Jacqueline decides that she loves her husband too much to leave him, and she returns to her home promising to keep secret the name of the man to whom she has gone, leaving Ernest, who forgives her girlish thoughtlessness. As has been agreed, and in order to arouse Andre's jealousy and to bring him to a proper sense of appreciation of his wrong, Ernest tells him that Jacqueline has gone to another man. At first refusing to believe, Andre finally is infuriated, and Jacqueline, hidden in an adjoining room, and unable to hear him tortured further, rushes in only to be repulsed. But when she tells him that Ernest is the man, he is convulsed, for Ernest could not do anything wrong, and then he is unattractive to women. It all ends very prettily, and Ernest finds a mate in his secretary, the one woman who has loved him.

Mr. Cyril Keightley, an English player, appeared here for the first time as Andre, and it is to be regretted that he was the only one in the cast who seemed artificial. Mr. Keightley is a good looking man of fine figure, and would play well enough were he to rid himself of his mannerisms of gesture, pose and facial expression which he uses in this part. In but one scene did he lose what appeared to be self-consciousness, and at this time he was very acceptable. Miss Kate Meek was excellent as the Marquise, and the remaining players were satisfactory.

Next week Vogue will publish its Annual Autumn Announcement Number. Price 25 cents. Cover in colors.

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RECENT BOOKS

HENRY HOLT & Company issue two books of much the same character, both being quotations from the poetry of places, one with the title Poems for Travellers; the other, The Poetic Old-World, a Little Book for Tourists. The first of these books is compiled by Mary J. Du Bois, the second by Lucy H. Humphrey. Each is of about five hundred pages, and each is bound in richly gold tooled pliant cloth. By a curious accident, although each book contains several hundred quotations, they include only about fifty in common. Both volumes include several long poems and extracts of considerable length from poems too long to be quoted entire. In the volume called The Poetic Old-World, Longfellow, Browning and Byron are largely quoted. In Poems for Travellers these poets and others are freely quoted, and there are many extracts from less known poets. Both books have many translations from Greek, French and German poets, and Miss Humphrey gives the text in both English and the original tongue. Both quote Arndt's German Fatherland, but not in the best translation. There is a body of really delightful verse in these two books, and they should be most welcome companions to those who mean to travel, or to those who would recall the scenes of past travels. Each volume sells at one dollar. Typographically The Poetic Old-World is the more attractive of the two.

A highly comprehensive and practical small book for anglers is The Book of Fish and Fishing (Charles Scribner's Sons, $1.50 net), by Louis Rhead. It has to recommend it, not only its convenient pocket size, attractive typography, and intelligible arrangement, but its extremely clear and succinct text and its excellent illustrations. Mr. Rhead wastes no time in ecstacies over the art that he loves, and gives no space to the treatment of other fish than those that are caught for sport or food with hook and line. He does, however, endeavor to tell us how and when and where to catch fresh and salt water fish of many kinds and widely distributed habitat. He tells of bait and lure, of tackle, of knots, of trolling and fly-casting, of signs and seasons and tastes and habits. The illustrations, nearly one hundred in number, are well drawn and pleasingly executed, though we wish the author had chosen his model of a brook trout somewhat smaller than a four-pounder. In these days of thickly padded "nature books" it is a satisfaction to come across so thoroughly honest a piece of work as Mr. Rhead has put into this volume. He has wisely included a helpful chapter on the fisherwoman, who is not a "fisher of men," or at least not primarily such.

Auction Bridge, although regarded by conservative players as a rather reprehensible variant of straight bridge, has won universal favor in England and is growing popular in this country. The game may be described as a combination of Vint Solo Whist and Bridge. The declaration is put up to auction and the highest bidder has the advantage of playing the dummy hand, while the other side cannot score below the line on that hand. Mr. Vane Pennell, the author of a little handbook entitled Auction Bridge (London: Brown, Langham & Co., Ltd.; Philadelphia: J. B. Lippincott Co.), the present handbook, and an English expert, makes out a fairly good brief for the game. He claims that its chief advantage over Bridge is that you get the full value of a good hand every deal instead of every other deal as at Bridge. He endeavors to show, too, that the percentage of uninteresting hands is remarkably small. (Auction Bridge. By Vane Pennell. London: Brown, Langham & Co., Ltd.; Philadelphia: J. B. Lippincott Co. $1.00 net.)

Andrew Lang has compiled many selections from Jean Ingelow's verse under the title of Poems by Jean Ingelow, which Longmans, Green & Company publish in a most attractive pocket edition of rather more than two hundred pages. These selections are largely made up of the somewhat longer poems of Jean Ingelow, but there are also many of her short lyrics. Some of the longer poems quoted are Honours, The Australian Bell Bird, Echo and the Ferry, and The Dreams That Came True. Songs from other of the longer poems are also quoted, and there are entire poems of medium length, such as the popular High Tide on the Coast of Lincolnshire.

As was to have been expected, this has been thought a fitting season to publish a new edition of William Howard Taft's Yale lectures, issued about a year and a half ago under the title, Four Aspects of Civic Duty (Scribners, $1 net). One finds here, as in another recent collection of Mr. Taft's addresses, that he is strongest when he writes professionally as a jurist or an administrator, and weakest when he theorizes upon politics. Curiously enough, he falls into the error that recently called down criticism upon President Roosevelt, of discussing socialism as if it were a single definite thing as taught by the extremists of the socialistic school. What Mr. Taft has to say of party regularity is moderate and sensible, but marked rather by opportunism than idealism. However, it must be interpreted in the light of the fact that Mr. Taft recently took a courageous and morally right attitude toward the corrupt political boss of Cincinnati. We note a misuse of the auxiliary "will," which for Yale's sake, if not for his own, the lecturer ought to have avoided.

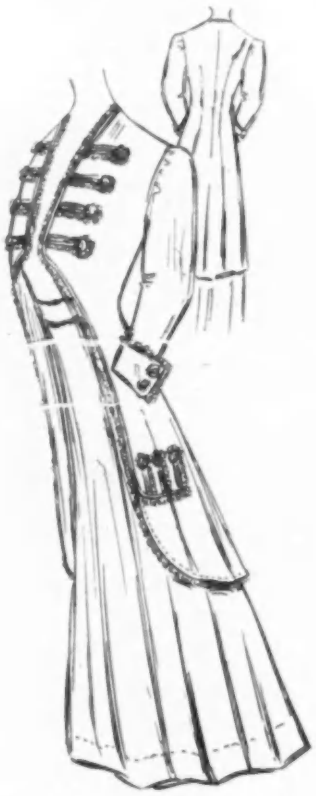
THREE MYSTERY STORIES

THE theme of The Silver Blade, by Charles Edmonds Walk (A. C. McClurg & Co.), is the solution of a double murder in which a silver dagger, or paper knife, of foreign make, plays an important part. The scene is laid in a southern city of the United States, and introduces upwards of two dozen different characters, nearly half of whom are practically superfluous, although for a while we may have a haunting suspicion that each one in turn is guilty of the duplex crime. It is quite justifiable on the part of a writer of detective tales to beguile the reader with elusive scents until the proper moment arrives for revelation, but in this case, while Mr. Walk complicates his plot by involving a number of the characters in a web of puzzling cross currents, he unfortunately forgets to explain certain individuals and their actions at the end. The chief personage in the story is Captain Converse, the detective, whom the author would have us believe to be a marvellously astute and clever sleuth, but who in reality, as we know him, is an entirely commonplace individual, barring the steely glint of his eye and the peculiar sibilant quality of his voice. The principal merit of The Silver Blade is that the identity of the murderer is carefully concealed until the last moment. Mr. Walk, in our opinion, has written a fairly interesting, if somewhat labored story of crime, that withal betrays the 'prentice hand throughout. The illustrations in color, by A. B. Wenzel, especially the rather grotesque frontispiece, are not worthy of that fine artist.

In The Under Groove (McClure Co.) Mr. Arthur Stringer introduces us to an extraordinary individual of considerable mechanical ingenuity, who apparently plays the role of an up-to-date cracksman simply because he cannot help himself. The hero is supposed to relate eight of his decidedly exciting adventures in as many chapters. The stories are diverting, but lack the slightest suggestion of actuality, even though burdened with a brave display of thieves' patter and the terminology of electrical mechanics.

The Adventure of the Unknown Door, The Adventure of the Time-Lock, and The Adventure of the Emerald Pendant are the best tales in the book. The final chapter discloses the interesting fact that seven years earlier our interesting safe-breaker was a conscientious train dispatcher, when one day a sudden blow on the head with a coupling pin had the effect of turning him into a criminal.

From the J. B. Lippincott Co. comes an undeniable "thriller," bearing the promising title of In the Dead of Night, and from the pen of John T. McIntyre. The hero, escaping from a too strenuous South American revolution, lands nigh penniless in New York, and within a few hours is virtually kidnapped by a lovely maid while taking an after dinner stroll along the Great White Way, placed perforce in another man's shoes, and then engages himself, not unwillingly, in the unraveling of a most portentous mystery, with some trifling sum like $200,000,000 at stake. There is a terrifying, although consumptive, Chinese villain, besides several minor characters prone either to good or evil, who have their respective parts to play in the development of a rather complicated plot. Three murders in one night, an uncanny episode in a Mott Street dive, and a buccaneering expedition on the East River are details that tend to keep the reader awake till the dénouement at the end. All in all, In the Dead of Night is a pretty good story of its kind. The author takes a quite naïve delight in making frequent reference to the well-fitting clothes worn by the manly hero—a statement, be it mentioned, which the illustrations utterly fail to substantiate.



Long tan cloth coat suit. The coat is trimmed with cords of tan and narrow silk fringe. Empire skirt with belt attached.

Evening gown of white net over yellow. Applique of heavy lace with bands of yellow. Yellow girdle and folded maline at neck.

Callot gown of plum crepe de chine trimmed with bands of embroidery in light blue and silver. White lace collar and yoke. The sleeve is of tucked white chiffon and lace.

Suit of mauve cloth. The turnover collar of stitched cloth. Small round crochet buttons. The band over the shoulder and cuffs a soutache braiding to match the cloth. Clear skirt with high girdle.

VOGUE
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ONE OF ESTHER MEYER'S CREATIONS

THE LATEST SHOWING OF MODEL HATS

It is the proper thing now to trim the large, picturesque autumn and winter models of felt, velvet or heavy silk with only a striking feather mount, nothing being better suited for bringing out the full beauty of the dashing outlines of these stunning hats.

An ultra-chic hat on this order, designed by Camille Roger, is simplicity itself in execution and conception, but withal wonderfully effective. This is a so-called chevalier shape of soft, silky French felt in a splendid new tone of copper (deep brownish red, with a vague golden tint, looking glazed under the surface), which is equally effective in the velvet forming the facing, as in the hat proper. The crown of the hat is conical in shape, and rather high, decreasing but very little in circumference as it nears the rounded top, and the brim comes down in a soft, shallow curve at the right side, back and centre front, while at the left side it is slightly rolled, assuming the form of a lengthy, though shallow, rever. The long and exquisitely beautiful plume, the sole trimming of this model, is in the same copper tone as the hat, but shaded in a number of lighter tints. It towers high above the top of the crown, about which it is loosely arranged, and covers the larger part of the brim as well, twisting softly at the left side, so as to make room for the revers of the brim. Through this arrangement both sides of the plume are visible, the one being decorated with a number of short, thickly curled, full tips in a very deep tone of copper, which are tacked to the entire length of the quill at even distances, producing an exceedingly smart effect.

THE KANGAROO FRANGE

Equally effective in outline is a chic Georgette model, developed from velvet in a superb shade of deep box-leaf green. It is composed of a crown of great circumference, the new, medium high, dome-shaped variety, and a brim of extraordinary expanse, which sways down gracefully in a soft, drooping movement. At the left side it shows a very faint tendency to flare upward, and through this manipulation the brim is given an unusually becoming contour, particularly effective in profile view, as the slight upward curve exposes the facing of ardoise (slate gray) repp silk. This shade, which is conspicuous by its great warmth and depth, particularly in the dark tones, blends extremely well with the deep, yellowish green of the velvet, and this is one of the chief reasons for the wonderfully smart effect the ensemble produces.

There is no other trimming employed on this model but a mammoth plume, one of the new Kangaroo "franges," exquisitely shaded in three tones of ardoise gray, to conform to the color scheme carried out in the development of the hat. This plume encircles the crown in a loose, careless manner, forming a mount of such hight that it towers several inches above the top of the crown. The effect of this is that the contours of both crown and brim are softened to just the required extent, a touch of refined, dignified elegance being given to the entire hat.

SCARF CROWN OF CHIFFON CLOTH

The keynote in a dashing Suzanne model is a most perfect beauty of contour, demonstrated in every line of the shape as well as trimming. The shape is of a becoming, though not exaggerated, largeness, and is developed from rich, supple mirror velvet in an exquisite shade of antique gold (light golden brown, with a pronounced, greenish bronze tinge underlying it). It is somewhat on the order of the Charlotte shape, though, of course, rigid instead of soft and fluffy, showing a medium tall, beautifully rounded, kettle-shaped crown of quite unusual circumference. The brim portion is only slightly wider than the crown, and appears like a portion of it, drooping very deliberately throughout its expanse. A broad, soft scarf of heavy chiffon cloth conceals the entire crown, covering a goodly portion of the brim. It is artistically draped over the hat, leaving only a narrow rever of the left side brim, and a little rim of the outer brim edge exposed, and shows a deep, mellow tone of willow green, with such a pronounced golden brown cast to it that it blends splendidly with the shade of the velvet. Two long, sword-like ostrich plumes, stiff-quilled, and with narrow, uncurled flue, are carelessly stuck through the chiffon drapery at the left side of the crown. They are both beautifully shaded, the one in antique gold, the other in willow tints, and, imitating quills, form a very unique and attractive trimming.

LOW CROWN MODEL

There is hardly one among the exquisite new models recently imported that can lay greater claim to the term "artistic" than a late Marie Crozet hat, showing a large, picturesque shape of finest French felt in a beautiful tone of Rouen blue—the lovely new gray-blue. The brim, which is faced in heavily corded bengaline in a deep tone of Rouen, is perfectly straight and very wide, and raised at the left side by means of a narrow bandeau, thus reminding one of the original Duchess of Devonshire hat to some extent; the crown is low, flat-topped and very broad, and forms one continuous line with the brim. An enormously long and full touffe of heron plumage in the most exquisite, dull tones of old blue, silver gray, beige and grayish mauve furnishes the trimming. It is composed of a dozen or more of the so-called pen-quills, and is placed at the left side of the brim under a large, fancy ornament of old silver, studded with topaz and aquamarine. The quills fall softly over the crown, covering it completely, and make it appear higher and exceedingly soft of contour.

TWO SMART AMERICAN HATS AND A FRENCH TURBAN

THE ILLUSTRATED MODELS

A Lovely model of Esther Meyer's, shown on the Supplement cover, is a very large shape of soft, thick beaver in a dull amethyst tone; it is straight of crown and of great hight and width with a wide Directoire brim, bent down a little in the middle front and back, and very slightly raised at the left side. A large, oblong buckle of handsomely wrought old silver is fastened at the front of the crown, over a folded strap of amethyst-colored velvet, and it serves for holding the trimming in the correct position. This consists of an exquisite, fan-shaped novelty aigrette in a lovely shading of deep and dull amethyst, and pale aluminum gray, firmly stuck through the buckle, and extending in all directions over the entire front and sides of the hat. The plumage is very high and voluminous, but being so fine and soft, it does not make the hat appear bulky.

The crown about which they are fenced is only medium high, and bears close resemblance to an inverted bowl, being perfectly round and flat at the top, and, like the brim, is of fine French felt in a very deep, warm tint of wine red. This latter is of great width, and is very slightly depressed in the middle of front and back, while it is straight and rigid at the sides, and is faced with soft, glossy surah silk in a slightly lighter tone of the same color. despite the large size of the crown, the headsize is comparatively small, and this prevents the hat from slipping too deep over the forehead, raising it off the coiffure just sufficiently to produce the lovely contour it presents.

If all the new winter turbans and toques are as charming as the Virot model on page 334 it will not be surprising if they become much the rage. The model here pictured is made of deep brown and taupe ostrich flue, braided and laced in a unique new manner, and is perfectly round in shape, with an unusually large headsize. The trimming is equally odd and effective. It is formed by a velvet cloak plume that is one of the most exclusive novelties in plumage—the deep seal brown and jet black feathers of the velvet bird, thickly applied to the flue of an extremely long, uncurled ostrich plume, producing a wonderfully beautiful and novel effect. A tropical bird's head, shimmering in superb emerald, olive, brown, tan, deep blue and gold tints, serves for fastening the cloak plume at the left side of the turban.

CARLIER MOTOR HATS

A taupe of brick colored heavy cloth, cut circular, laid in folds across the crown, and held on either side with gold shaved pieces of Armenian embroidery. The black chiffon veil is all gathered in under the brim.

A pale heliotrope auto-hat made of cashmere cloth, the long veil is gathered in under the black satin band encircling the crown, two other black satin bands, sewed to the veil, meet under the chin, under two huge black satin ribbon rosettes.

A charming new model from Aitken's Son & Co. is the upper hat on page 334, a large becoming shape of heavy beaver in a deep tone of havane—the rich, warm tobacco tint. The crown is high and slender, and slightly rounded off at the top, while the brim is of even width throughout its circumference, and is perfectly straight, except at the left side, where it is rolled up just a trifle, thus revealing the facing of faille in a shade of havane two tones lighter than the beaver. The same material forms the crown band; it is arranged in soft, deep folds, and encircles the crown snugly. Wonderfully effective is the trimming, an enormous novelty ostrich plume shading from the deepest tone of gamut into the very lightest one. It is carelessly stuck through the crown band at the left side, and from there extends over the entire crown and brim, drooping over the latter a good 15 inches. The flue is marvellously full and only slightly curled, and blends most exquisitely with the rich, deep tone of the beaver.

Everything is generously used on the new hats, the large shapes admitting, and even requiring, voluminous trimming, and therefore the lovely Kurzman model on the opposite page shows an abundance of large, full-blown roses as sole trimming. They show the most exquisite tones of fraise, shading down into a deep, warm Bordeaux, and are made of sheer transparent silk and soft velvet, and joined so as to form a thick, wide wreath.

VOGUE MILLINERY POINTS

DAhlias in velvet and silk, and in the most exquisite fancy and natural colorings, are a smart novelty.

THere is a noticeable tendency towards the simplification of trimming effects, which increases daily.

SMart collars made to correspond with the new plumage-covered hats are the latest thing, and come in all the new shades.

IMmensely full flounces and crown pieces made of ostrich in the new kangaroo fringe style are the hight of fashion, and are marvelously effective in light and dark green, or two shades of stone green.

CAchemire effects in panaches of ostrich are the favorite of a clever Paris designer. They show wonderful blendings of dull Persian shades, which extend both over the flue and the quills of the plumes.

TIny dwarf apples in deep garnet, rose and a variety of green tones ofttimes form the sole trimming on hats of the dressier type.

ONe of the most attractive models of the season is a dark bleu gendarme velvet hat trimmed with a thick garland of deep green orange foliage, and two full-sized velvet oranges in natural color, fastened at the left side of the wide brim.

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